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STANFORD
CALIFORNIA

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DRAWING, PAINTING AND SCULPTURE
JUNE 1949



THE MODERN ARTIST AND HIS WORLD—A BOOKLET REFLECTION OF ART IN OUR TIMES

How would you like to have a 20-page illustrated booklet published especially for classes just like yours—with the purpose of showing the many aspects of life that are reflected in modern art? The Denver Art Museum is offering a book that does exactly this, published in connection with an exhibit conducted by the Denver Museum, Children's Museum, Public Library, and University of Denver. **THE MODERN ARTIST AND HIS WORLD** is an interpretation of the places, people, business, communication, production, science, and religions reflected in modern art. Each of these sections has one or more illustrations as well as a page devoted to clarifying just what effect the various aspects of life have on what the artist paints. Next we have a two-page "thumbnail course" illustrated by outstanding examples of Impressionism, Expressionism, Cubism, Futurism, Abstractism, and Surrealism by artists Salvador Dali, Marcel Duchamp, Piet Mondrian, Alfred Sisley, Pablo Picasso, and George Roualt. Now we are ready to move on to pictures of and art works by such leaders in various artistic fields as Pablo Picasso and his outstanding achievement, "Guernica"—then Frank Lloyd Wright, architect, and a full-page photograph of one of his houses that blends with the natural setting of a waterfall. Alexander Calder leads the field of mobiles—sculpture in the mediums of wire and metal. Herbert Bayer is called upon next—the "Pacemaker of Modern Graphics." We see a picture of Mr. Bayer at work, and learn about his great strides in creating magazine covers, book layouts, catalogs, and packages. On the final page we meet Raymond Lowey, "Master of Machine Art." The latest trends in automobile design, radio cabinets, ranges, cosmetic packages and other important items that we buy are created by Mr. Lowey and his associates. We also learn about the colors, textures, forms, lines, and proportions that must be carried out in materials appropriate to the product.

Send for your copy of this outstanding booklet that interprets for your classes just how the modern artist is a mirror reflecting the peoples, places, ambitions, and beliefs of our space in the ever-moving sweep of the centuries. Send 28 cents for your copy of **THE MODERN ARTIST AND HIS WORLD** to Secretary, The **SCHOOL ARTS** Family, 196 Printers Bldg., Worcester 8, Mass., before July 15, 1949.

SEND FOR YOUR "PERMANENT COLLECTION" OF ART FROM THE ENTIRE WESTERN HEMISPHERE

"CONTEMPORARY ART OF THE WESTERN HEMISPHERE" is the title of this 32-page publication, each page a generous 11½ by 15 inches. The International Business Machines Corporation is offering this to you for classroom use—and such a wealth of illustrated material would be difficult to find except in book form, and it's all yours for 3 cents postage. Paintings from every country in this hemisphere are featured, the average size about 3½ by 3 inches, plus a detailed explanation of the growth and characteristics of art in each country and state, plus a thumbnail biographical sketch and picture of the representative artist. It is easy to sense the national atmosphere from these paintings, from the tropical glamour of Haiti, represented by an exotic coconut vendor, to the snow-blanketed Indiana farm scene, and from the colorful "Girl from Bahia" of Brazil to the rolling plains of "Nebraska Farm." Truly Pan-American in spirit, and useful for every art classroom, you'll find this a completely illustrated reference library that shows national trends, cultures, and historic backgrounds in our "New World." Countries and states are arranged alphabetically for your convenience, and the sepia shade in which this publication is printed reproduces with soft authenticity the emotional quality of the original paintings.

Send today for your copy of "CONTEMPORARY ART OF THE WESTERN HEMISPHERE." Send 3 cents to cover the postage of forwarding your order and mail your request to Secretary, The **SCHOOL ARTS** Family, 196 Printers Bldg., Worcester 8, Mass., before July 15, 1949.

SEND FOR YOUR NEW FREE CATALOG OF 500 BEST BOOKS ON ARTS AND CRAFTS

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ART ASSOCIATION HEADS for 1949-1950

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WESTERN ARTS



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Photos, Courtesy W. H. Milliken, Jr.

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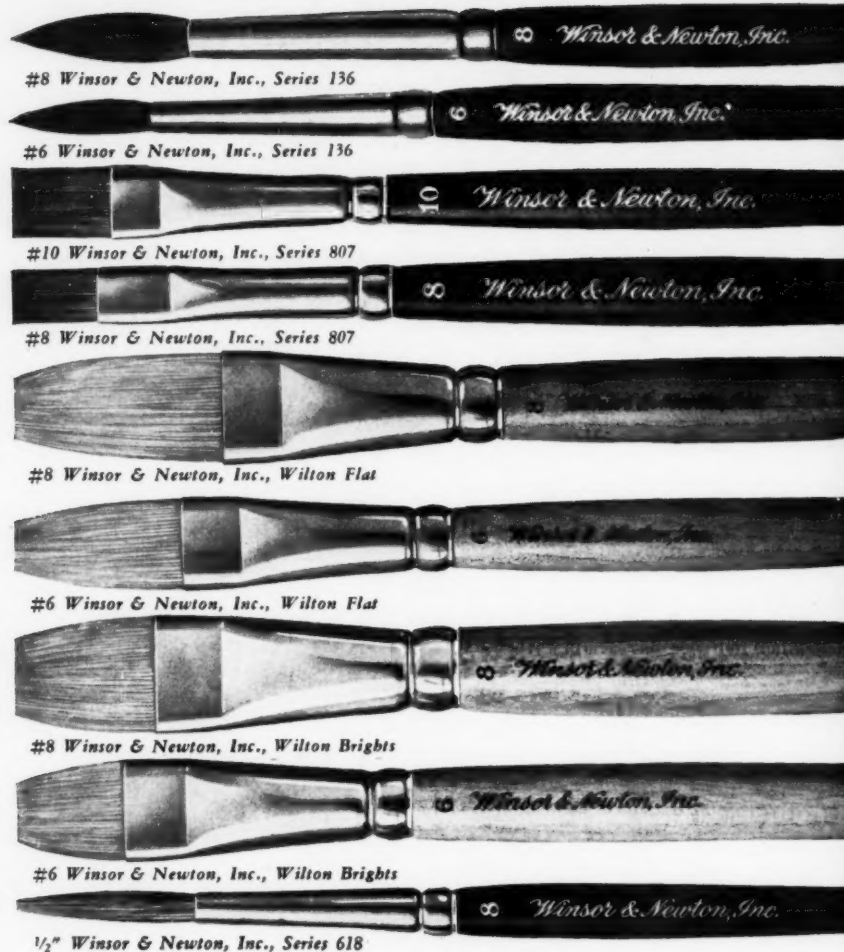
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ITEMS of INTEREST

Here are the latest happenings in the Art Education field. The *Items of Interest* Editor brings you news of materials and equipment, personalities and events in the world of Art and Crafts. Read this column regularly . . . it is written especially for you.

ALBUMS WITH A BRIGHT SUMMER FUTURE are available from the O-P Craft Company, and the moment you see these well-made, heavy composition board all-purpose albums with metal hinges and white cord binding, you'll be intrigued with their decorative potentialities. Photograph albums, stamp books, diaries, guest books, and many other summer camp uses make these items a worth-while purchase for group leaders. For details, including sizes and prices, write to the O-P Craft Company, Sandusky, Ohio.

LAZY SUSANS FOR AMBITIOUS CRAFTSMEN have just been added to the line of O-P Craft. Made of smooth basswood, ideal for decorating or carving, these new items come in two styles; one a 14-inch diameter molded basswood tray rotating on a base, and another with an additional 7-inch tray on a pedestal. A marvelous gift, this very satisfying object challenges the imagination of the amateur

and skilled designer with its many design possibilities, and satisfies the user with its practical fulfillment of entertaining needs. Excellent for camp groups and individuals, too. Write to O-P Craft Company, Sandusky, Ohio, for further information about Lazy Susans.

AN UNUSUAL STUDY OPPORTUNITY will be offered at Willimantic Teachers College this summer, in Willimantic, Connecticut. Conducted for teachers, craftsmen, and hobbyists, this workshop will be held from June 27 to July 9, 1949 and offers two semester hours of undergraduate credit. Design, jewelry, enameling, metal crafts, ceramics, weaving, and furniture and tray stenciling will be included in courses taught by outstanding specialists in these fields, such as Emmy Zweybruck, American Crayon Company; Wilmar Geer, Binney & Smith; Maxwell Fellows, Townline Pottery and consultant specialist from American Handicrafts Company. Those interested should contact Mr. Kenneth H. Lundy, Consultant in Handicraft Education, State Department of Education, Hartford, Connecticut. Limited enrollment makes prompt application advisable.

A CONVENIENT NEW FIXATIF SPRAYER has been announced by Craftint Manufacturing Company. This new sprayer has no moving parts. The spray is controlled by the pressure bulb operated by one hand, and a cleaning pin inserted in the feed tube prevents clogging and insures a clean, even spray at all times. A wonderfully simple way to apply the liquid coating used over pencil, charcoal, and pastel drawings to prevent smudging. See your dealer for additional information.

MAKE NON-FIRED, GLAZED POTTERY WITH TOWNLINE. It's easy with this complete new instruction book for a unique medium—TOWNLINE POTTERY, GLAZED WITHOUT FIRING. Here is a wealth of information on a very interesting aspect of the ceramic field. Maxwell H. Fellows is master of the medium and his publication will lead you into its use with such clearly defined and illustrated steps that the elementary and experimental stage is soon a foundation for your own creativity. 51 pages with diagrams on practically every page give you a "book course" that will yield hours of home and classroom enjoyment in the form of lamps, dishes, vases, cigarette boxes, impression tiles, and many other items that you will think of as you use it. Send \$1.53 for your copy of TOWNLINE POTTERY to Items of Interest Editor, 196 Printers Bldg., Worcester 8, Mass., before July 15, 1949.

JIG SAW PUZZLES OF MASTERPIECES are now available from the Cleveland Museum of Art. This new kind of educational play material was suggested by Miss Dana Church, art teacher in the Cleveland Public Schools. Four of the most important paintings in the institution's collection have been made into puzzles—"Portrait of Mlle. Romaine Lacaux" by Renoir, "Stag at Sharkey's" by George Bellows, "The Holy Family" by El Greco, and "Declaration of Love" by Lancret. In addition to the original puzzles, a "Puzzle Within a Puzzle" has been made by cutting certain sections to represent silhouettes of objects in the Museum's collection, such as "The Thinker" by Rodin. Priced at \$1.00 each, you can obtain these puzzles by writing directly to the Cleveland Museum of Art, Cleveland 6, Ohio.

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A CATALOG WITH A COVER WORTHY OF FRAMING has just arrived from the Denver Fire Clay Company. This beautiful cover is an invitation to put into classroom use the wealth of pottery supplies described on the 48 pages, from kilns to pyrometric cones, glazes, clays, and modeling tools. A potter at work modeling a vase is pictured against a beautiful turquoise background; this effective frame is in the shape of a larger vase. The warm beige of the clay with rosy tints throughout make this a picture you will want to keep, and especially effective is the pertinent saying, "No Handicraft Can With Our Art Compare for Pots Are Made of What We Potters Are." Combine the practical advantages of a price list catalog and the aesthetic qualities of this outstanding cover—send for your copy of the new Denver Fire Clay Company catalog. Send 3 cents postage and address your request to Items of Interest Editor, 196 Printers Bldg., Worcester 8, Mass., before July 15, 1949.

FIRING AND GLAZING UNNECESSARY WITH LUSTER CLAY, the new colored ceramic clay that makes it easy for even the beginner to create lifelike flowers and other ceramic pieces. Created by the Luster Art Company of Salt Lake City, this new product dries hard and lustrous within a few hours and is stainless and clean to handle. A wide range of permanent colors and white makes it possible to blend and produce any shade. Ask about Luster Clay at your dealers.

INEXPENSIVE MACHINE FOR MOLDING PLASTICS has been produced by the Bakelite Corporation. Useful in schools and home workshops, this injection molding machine is designed for use with a drill press. Experimental dies are available in a wide variety of designs and Bakelite also distributes polystyrene molding materials in standard colors. See your dealer about this new machine in the challenging field of plastics.

FROM SEA SHELLS TO CORSAGES is an easy and fascinating step in shellcraft with the materials available from the Shell-Art Novelty Company. Here are all the materials that enable you to create such unique and attractive ornaments as pins, earrings, barrettes. Shells of every color, size, and shape for jewelry making are listed and described for your mail order shopping convenience on the 18 large pages of this illustrated catalog. Send 3 cents postage for your copy of SHELL ART to Items of Interest Editor, 196 Printers Bldg., Worcester 8, Mass., before July 15, 1949.

(Continued on page 4-a)

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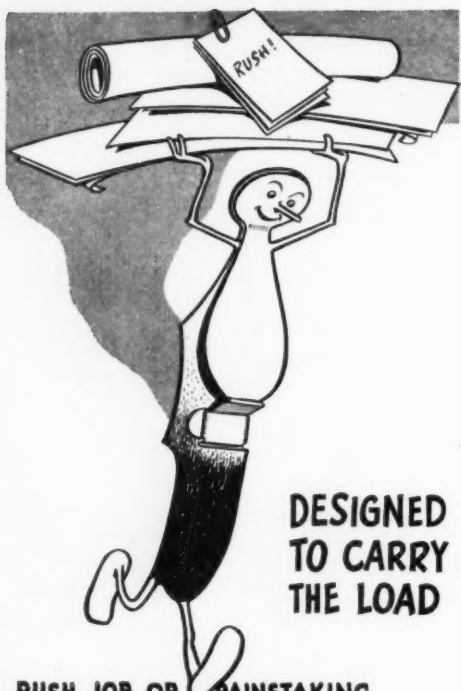
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4-a

(Continued from page 3-a)

A WEALTH OF CERAMIC SUPPLIES FROM DRAKENFELD is listed and described in the brand-new price list that is ready and waiting for you. Here are all the materials you need for successful ceramics, from clay, slip, glaze, grog, gum, and china painting colors to underglaze pencils, bench whirlers, and turning wheels. A special feature for your convenience is the new metal paint box for glazes. You'll find that this container keeps glazes, brushes, and mixing wells all in one handy spot—a real time and effort saver. Send 3 cents postage today for your new Drakenfeld price list to Items of Interest Editor, 196 Printers Bldg., Worcester 8, Mass., before July 15, 1949.

A LAMP KIT FOR THE CRAFTSMAN is available from the Design Crafts Products. Each kit contains 12 separate unit items, easily assembled. This lamp features the new perforation pattern which is punched by the handicrafter into the imprinted metal cylinder. Use as a hurricane type or with a shade. Suitable for every room—and there are 8 patterns to choose from. Inquire about the metal lamp kits of the Design Craft Products organization at your local handicraft store.

PLASTER MOLDS FROM CUPS TO PITCHERS are included in the new price list of the Pottery Arts Supply Company. Included in the available supplies are clays, a rainbow of colored glazes, matt finish glazes, electric spray equipment, kilns and kiln supplies and the very interesting plaster pour molds mentioned above. Pupils will have a wonderful time pouring out demitasse cups, flower pots, baby mugs, cigarette boxes, and all kinds of objects that make wonderful gifts for family and friends. Send 3 cents postage for your copy of the new price list catalog of Pottery Arts Supply Company, Division of Pemco Corporation. Write to Items of Interest Editor, 196 Printers Bldg., Worcester 8, Mass., before July 15, 1949.

A WORKSHOP ASSEMBLY of outstanding craftsmen will be gathered in Guerneville, California, adjoining Armstrong Redwood State Park, for a session on painting and design, ceramics, metalwork, textile design in weaving, fresco technique, and ceramic sculpture. Included in the group are the internationally known Franz and Marguerite Wildenhain, and a metalsmith from Jerusalem who does ornamental metalwork for architect Eric Mendelssohn. For additional details, write to Registrar, Hexagon House, Pond Farm, Guerneville, California.

AN OUTSTANDING DISPLAY of the Saranac Lake Study and Craft Guild and the Adirondack Craftsmen's Exhibit will be held at Saranac Lake, New York, during the week of August 22. It is open to all artists and craftsmen in the Adirondack Park Area, and full information may be had by writing to the organization above.



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NEW BOOKS for the Art Teacher

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THE SCULPTOR'S WAY by Brenda Putnam, N.A., published by Watson-Guption Publications, Inc., 345 Hudson Street, New York 14, N. Y., is 8 by 11 inches in size, has 357 pages, and is priced at \$7.50.

In this book have been summed up the time-tested experiences of creative artists of the past, as well as those of the author. It is for the student, to supplement the necessarily brief attention of the art school instructor: to relieve the master of spending too much time explaining and demonstrating basic techniques. The first chapters are simple enough to be understood by even young beginners; the later chapters will be valuable in aiding the girl sculptor who has no opportunity to augment her art school studies by serving an apprenticeship in a sculptor's studio; the complete text will guide the older layman who wishes to try his hand at sculpturing in his spare time.

Miss Putnam believes that there must be enough practice to make one versatile in the various basic techniques—that expression cannot be free until the artist is completely familiar with his medium.

There are detailed studies in anatomy, bone structure, clay modeling, casting (including bronze), carving directly from stone, wood carving, and relief work. There are 196 illustrative plates.

AMERICAN QUILTS by Elizabeth Wells Robertson, published by the Studio Publications, Inc., 381 Fourth Avenue, New York City, is \$6.50, 8 by 10 inches in size, with 152 pages.

The romance of the Early American pioneers is woven into Elizabeth Robertson's new book, **AMERICAN QUILTS**. The bed was one of the most expensive pieces of furniture of the first immigrants and much work and thought went into its furnishings. The many designs of interest to the collector and to the semstress will inspire production of fine quilts that will be tomorrow's heirlooms, and help keep alive an indigenous American tradition.

SIMPLE EMBROIDERY DESIGN by Hebe Cox—a "How To Do It" book published by The Studio Publications, Inc., 381 Fourth Avenue, New York City; priced at \$4.00, with 88 pages, 7½ by 10 inches in size.

Miss Cox has written her book for the many people who like to embroider but hesitate to create their own ideas. She shows how to derive suitable embroidery designs from the everyday objects about us, starting with very simple ones and gradually working into more complex patterns. A number of finished pieces with quaint designs are illustrated.

(Continued on page 7-a)

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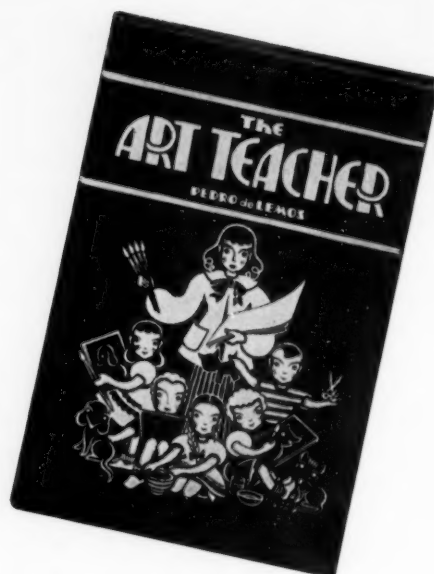
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Classified by Subjects in Reference Form

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SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

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Vol. 48 No. 10

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DRAWING, PAINTING, AND SCULPTURE

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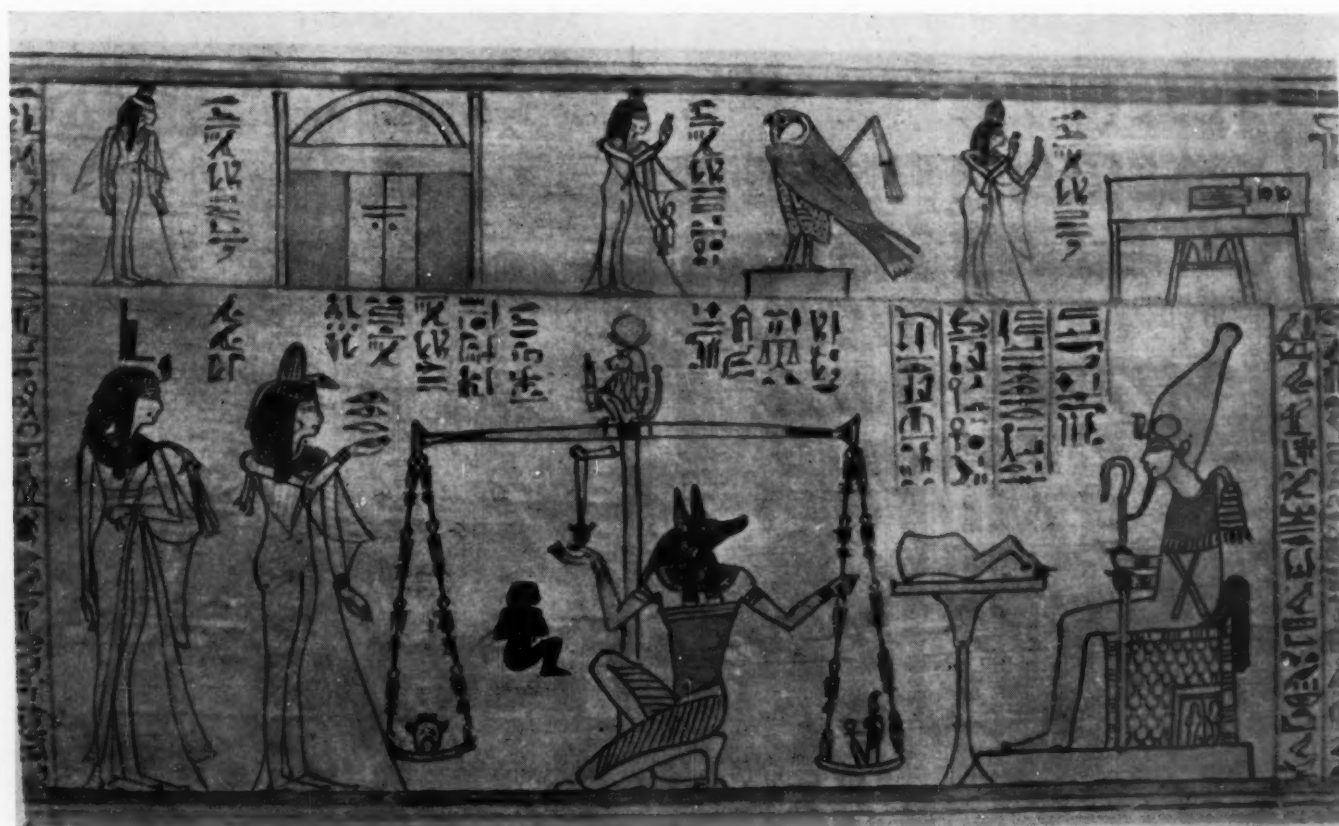
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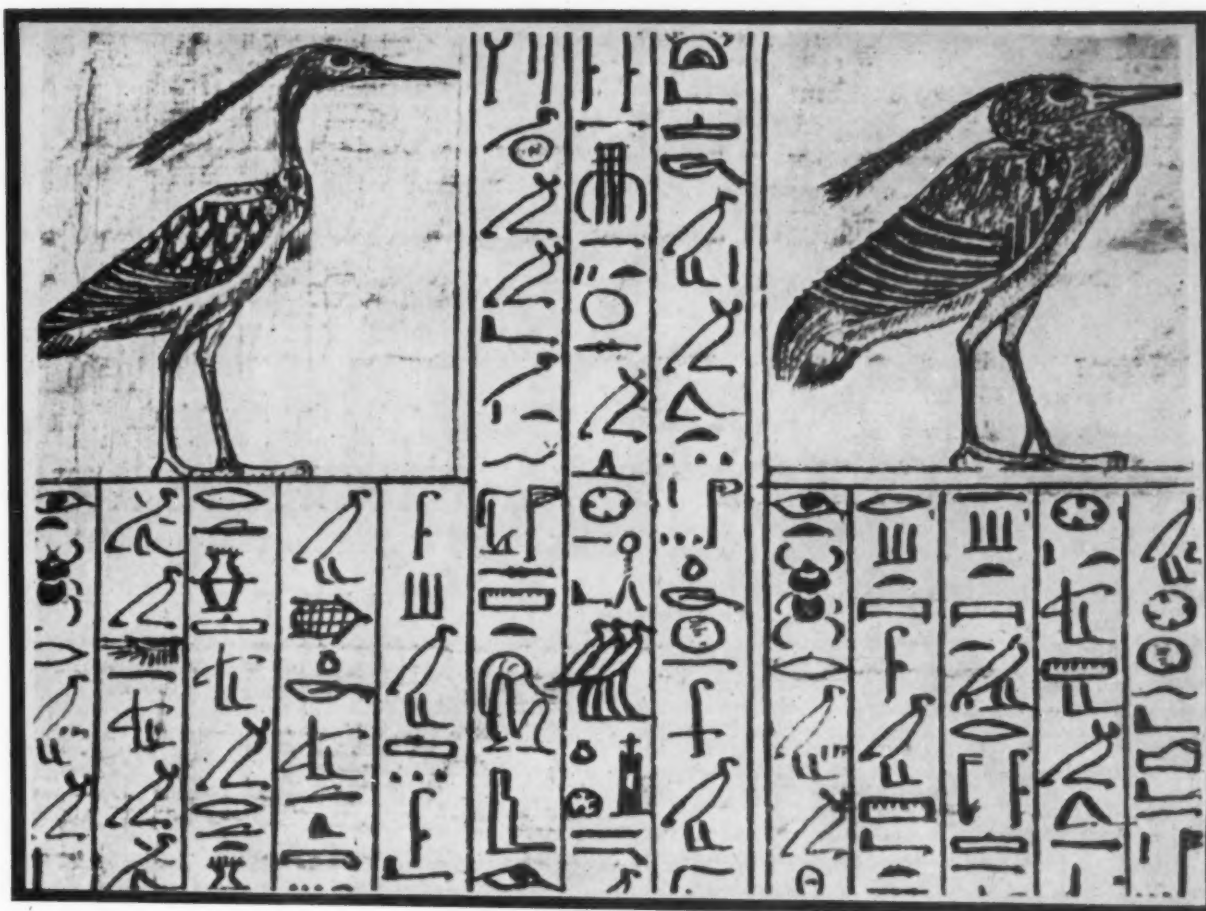


Field Museum of Natural History, Chicago

Man's earliest stage of art expression seems to have been animal drawings, each a separate unit in itself, drawn in charcoal upon cave walls with no seeming relation to any other subject or surrounding background



Though the same phase is apparent in earlier-known and contemporary works, the next stage of art development is typified in the paintings of Early Egypt. Images were flat, two-dimensional forms with no half turns, and composed upon a given horizontal in methodical order



A page from a late Egyptian alphabet book on papyrus which explains hieroglyphics

WHAT IS ART?

ZOLTAN I. POHARNOK, European Author and Lecturer

The first of a series of four articles dealing with the development of artistic seeing and addressed to the layman as well as the teacher and student.—*Editor*

CAVE-ART, SUMIRIA AND EARLY EGYPT

WHEN we pronounce the word "ART" we can never be sure whether the other person will mean the same thing as we do. This seems to prove that the appalling confusion in this field is extremely widespread. Not long ago, a most distinguished art critic wrote that "... there is plenty of nonsense being written about art and still more will be written about it." In that same article he set forth a "theory" as to how to evaluate works of art and confess that, though his theory seems to hold in many cases, there are plenty more cases in which it does not hold.

Indeed, the complex problem of art, its causes, results, and effects, has many sides but this does not mean that there is no way to intelligently approach and understand its fundamental nature and various aspects.

True, it does need a lot of thinking, simultaneous consideration of many apparently different fields,

sharp logic, and deep insight. I don't claim to have found the only way to "salvation" but perhaps the following probings and reasonings may help to approach our aim.

Let us tackle the problem with method and patience. WHAT IS ART? *Essentially it is a two-fold activity, in which pure intellect has just as much a part as has manual skill.*

To the intellectual side belongs conscious seeing, imagination, sensitivity, emotions, criticism, opinion-forming, witticism, also the slippery thing called "taste." Each of these items has various side-branches and they involve things like home surrounding, national and family traditions, customs and habits, religion, school- and self-education, and many other things. The other side cannot be strictly separated from the former but it means methodical training, knowledge of materials and tools, incessant practice, and the precise co-ordination of mind, nerves, and muscles.

Many people take it for granted that the manual skill is the determining factor in this territory. The naivete of such belief is too obvious for us to discuss



Two children from equal environment and of equivalent intelligence were seated side by side and worked with the same paints at the same time. Cindy, age 3, concentrates her drawing upon cats and rabbits which she scatters spontaneously, painting them right side up, or upside down with equal facility. She concentrates on each individual unit as in the phase of single syllable expression or of Cave Art.



Phyllis, who is in the first grade, does not attempt figures yet, but paints animals, houses, and flowers with a preconceived notion of orderly two-dimensional arrangement. She always starts with the ground line and arranges her subjects in given sequence as did the artists in the second phase of art development, or the Sumarian to Egyptian periods.

at full length. It is, on the other hand, a generally accepted fact that art essentially is a form of self-expression, which is very true indeed.

But examining the earliest known art works of *Homo sapiens*, found in the ancient shelters of man, or the caves, we cannot help asking some questions of ourselves. Those questions are like these: Why did those very primitive folks draw and paint? What forces might have urged them to produce those works of art? What was their aim and purpose with them? Disappointing as it be, the answers can be merely guesses, they either hold or they don't. All that can be taken for granted and for certain is that *Troglodites* did not draw and paint just for art's sake. Those "murals" were not produced for sheer aesthetic pleasure. There must have been a most powerful urge as an initiating factor and it was almost certainly of emotional character—a tension that can be endorsed under the cover of magic, or, in a more general sense, superstition.

With this, we are in the realm of religion. Yes, indeed, because superstition consists of imagination AND belief. However, it certainly necessitates actual and firsthand experiences. There is a similar case with small children. They all enjoy the sight of fire. Parents may try to teach them to keep away from it but with little avail until junior burns himself. That experience prevails and sets off a long chain of visions in which the fire becomes a fascinating and magic symbol of fear, destruction, power, might.

When *Troglodites* experienced that, let us say, the bison is a terrific opponent, they certainly tried to overpower and master it. They must have been obsessed with the thought and set to observe the

feared beast from all possible angles. In their own dwelling-places they drew the feared shapes on the walls because in doing so they were greatly satisfied of thus dominating the enemy also. It was a good outlet for the tension, just as children greatly enjoy building fires, however fearful the roaring flames may be.

Drawing those animals most probably was similar to some mysterious ritual, magic, and we have plenty of proof from later periods of human culture history—the magicians or artists were respected, as were priests and shamans.

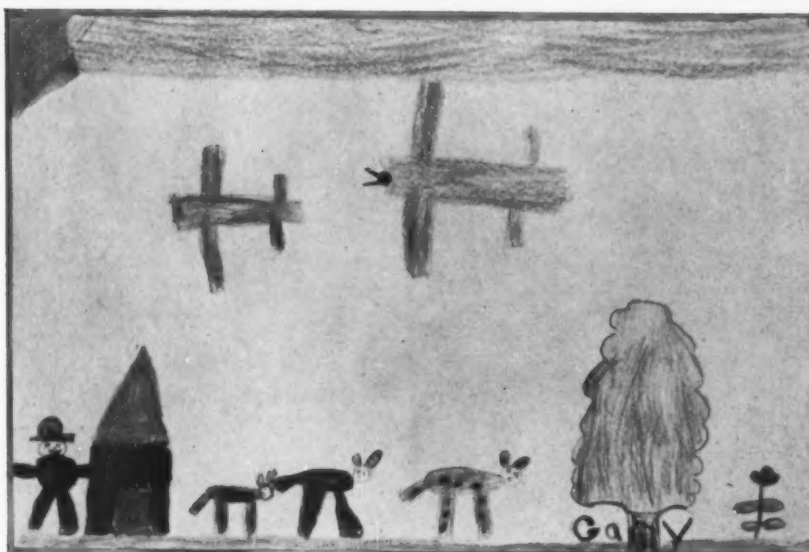
Don't let us forget that the very word "culture" comes from "culte" which is closely connected with creed, rites, religion.

THEREFORE, we may agree upon arts organically belonging to man's spiritual life just as religion, creed, superstition, fetishism, or any other forms of worship of any kind; for religion, in whatever form, is essentially the means for spiritual relaxation, solace, or relief. Art is pretty much the same and a lot more, too. While religion is a matter of spiritual life, art is a bridge between body and soul, affecting the spirit, mind, and intellect but also causing physical pleasure via the eyes.

Its history is just as long and rich as that of religions and the phases of development (including the various "styles") are in the closest parallel with the changes of creed-life.

Scores of thousands of facts make it evident that the intellectual development of mankind went through the same phases and followed the same way as did, and does, the intellectual development of the human

Again compare the work of a static and normally balanced second grade child at Elyria, Ohio to the art of Egypt



There is no "space" in any form—the whole picture is strictly two-dimensional. Look at the airplanes—they are shown flat just as the animals with rather "human" faces. Item follows item in straight line. The balance or symmetry is established by the fact that the animals proceed from left to right, as in writing the letters, but the planes go from right to left

individual, even in our day. And when saying "intellectual," I mean it in the widest possible sense, embracing speech, languages, religion, arts, philosophy, science, and thinking in general. For over twenty years I had traveled east, west, north, and south, visited countless museums and read extensively on culture history—and my thesis outlined above seems to hold more firmly than I could ever have expected.

Art being our field, let me demonstrate the fascinating facts by which we shall find that the many scattered items fall into a logical, clear, and orderly pattern.

The tangible reasons behind those art works in the caves is undoubtedly firsthand experience, more closely, visual experience. The cave-artist drew what he actually had seen in flesh and blood reality; in other words, what penetrated his mind via the eyes. Thus, the fundamental initiating factor was, for him, conscious seeing. That much, at least, is beyond doubt.

They observed their "subject matter" and they observed it as individual units, with no regard to the surroundings or the animals' relationship with other visible elements. In those early murals we cannot detect any trace of "environment" such as the landscape in which the depicted animals lived—there is no tree, grass, rock, sky, or water. Now examine the drawings of small children (up to four years of age) and you shall see the same "mentality" in them. This parallel is striking. It also shows the state of the awakening human mind in its very early phase. As humans express what they "have inside," we can take it for granted that at that early state of our intellectual development we can understand only isolated units as such and the world for us is nothing more than those noticed units or items without (becoming aware of) any relationship between them. Speech being the commonest, or at least the most easily controllable form of self-expression, let us glance at records concerning junior's earliest utter-

ances. There we are—again isolated units like "baby," "mammy," "food," "cat," "doggy." And examining the languages of primitive tribes, we find the very same thing. (For plural, they repeat the same word. In contemporary English, the abbreviation of the plural of "page" is "pp"—page twice.) Not as if our brave Troglodites did not see the trees. They certainly did see them. But they could not go as far as to compare, to notice the relationship between a tree and an animal. All they consciously saw was the animal which was the main theme for them, it having kept their fantasy at work. The rest had no interest for them, it had not caused any emotional tension.

AND there is something else one cannot fail to notice in their works. There is no trace of space or third-dimension; neither can we find any reference to what we might call "two-dimensional thinking." By this I mean some sort of a simple but premeditated order. The images of animals are all scattered on the given surface in various sizes and proportions, presented in horizontal, vertical, and/or upside down positions. Again, just like drawings of small children. There is no logic at all beyond the proportions of the separate items.

Art being just one side of the human intellect and spirit, we might say that the parallel demonstrated above is just a coincidence. But let us follow the art of early mankind and our findings will be more and more fascinating.

From the cave age on, there was a long way to the Assyro-Babylonian empire and we have little data from the periods in-between. However, the recently unearthed Sumirian works (supposed from 7,000 B.C.) in Iraq, reveal the next step.

Photographs published in this country display small figurines described as children's toys (terra cottas) and also a fragment of a painted mural. Sculptures, by their very nature, are three-dimensional works. But the visuality and mentality documented in

(Continued on page 338)



High School students at Gary, Indiana, work on the school grounds. Freedom of outdoor sketching can promote independent thinking

ARE SKILLS AND ART CONFUSED?

NEOLA JOHNSON
Gary, Indiana

WE CALL ourselves art educators and we agree that art cannot be taught. We teach science—the facts we have learned from the scientists who discovered them. The business of the artist is to create. The business of the scientist is to find out what is involved in the functions of natural law and what the results of these processes are. Established scientific facts are the same, no matter who uses them. There is nothing creative nor aesthetic about that. Art is the expression of human emotions in a medium the artist has selected to be best suited to record his idea or his reaction to a situation. This aesthetic process is manifest in the activities of the students in the art classes of the public schools. If the student is left to his own devices he will discover by experimenting with various media, ways commensurate with his own skill to execute his idea; to express his feeling about a set of circumstances; to record an impression or to symbolize his reaction to a situation; if we, as art educators, do not set up barriers to prevent him from doing so—barriers that destroy his sensibilities to the aesthetic impulse to create. If we give problems demanding certain techniques, insist on a method, or tell the student what to do and how to do it, then we are only a nuisance in the classroom.

It would be better to spend our time finding means to stimulate the emotional reactions of the students

to the expressions of nature that manifest themselves everywhere, than to waste our time thinking up problems and fancy techniques. If the technique is not a part of the expression itself, there is no expression at all, and only confusion will result.

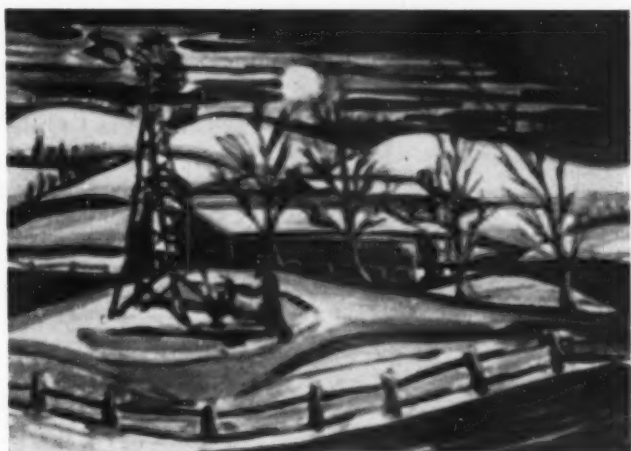
I wonder if we have not confused the teaching of skills with the teaching of art. The efforts of the children to try to reproduce some new technique that the teacher has learned will only give them another crutch on which to lean, but will give the teacher a number of nice things packaged by the dozen, for an art exhibit. This canned art cannot be evaluated. Skills can only be evaluated as skills and certainly have no art value unless they are used by the child to express an idea of his own that justifies their use. This confusion of ideas as to what art is, I believe is one of the most important obstacles standing in the way of his intellectual development. If the children are still confusing a work of skill with a work of art when they are in the seventh or eighth grade, then they become frustrated by their own limitations and the impulse that motivates their work in the art class is always the same; to imitate. To respond emotionally in some way to a situation is entirely out of their experience. The business of the art teacher is not to teach tricks that always work. **WE ARE TRYING TO TEACH THE CHILDREN TO THINK INDEPENDENTLY.** We are training their minds—not their hands.

If children are taught in the first grade, or in kindergarten, to evaluate their own art work according to their own understanding and experience, they will grow emotionally with each aesthetic expression. Of course, a child can only record an idea as far as his experience and knowledge of the subject is concerned. The children's expressions of these emotional experiences are the only means at the disposal of the art teacher with which she can teach him to evaluate his own work. Hearing the child's own explanation of his work helps him to clarify in his own mind his thinking on the subject, and also helps the teacher to understand what he intended those red and blue blobs to be and prevents her from calling them the wrong thing, which would be a great disappointment to the child and cause much amusement—even ridicule—among the others in the classroom. Every line and color area has a definite meaning to the child, for which he can always give a more lengthy explanation than time will allow. Often their explanations display an amazing sense of perception and understanding that they could not communicate to us in any other medium but color.

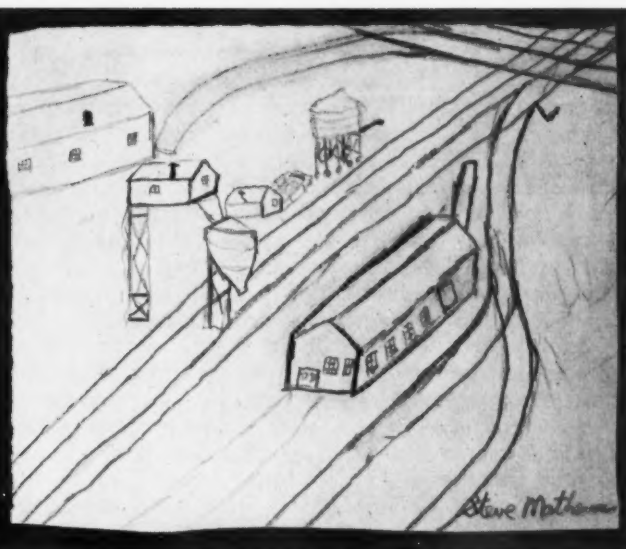
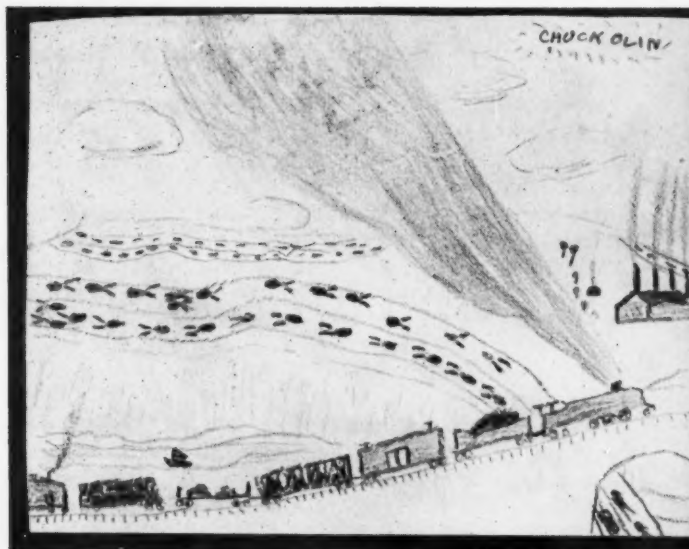
It may be that if the educators paid as much attention to the emotional quotient of the children as they do to the intelligent quotient, we might find that the I.Q.'s would be surprisingly higher. It is rather pitiful for the educators to have to acknowledge that the I.Q. of the average college students in our country is that of an eleven-year-old child.

A WEST COAST artist told me that he would be reluctant to try to teach young children because he would always have the fear of destroying their natural reactions to a situation. That can most easily be done by those not trained to teach art. Children can be taught such things as balance, color, organization, and space relationships in small doses as soon as they have developed emotionally enough to recognize a need for their use to express their own ideas more clearly to their own satisfaction. Each teacher will have to find her own devices to teach the children to evaluate their own work, commensurate with the needs of the group and based on the cultural background of the community.

If we establish a certain degree of self-confidence in the students and inspire them to go ahead with courage and to work until they have satisfied themselves, the results will also be most satisfying to the art teacher. The business of the art teacher is to help the students discover the aesthetic values to be found in their everyday experiences from which they will find lasting enjoyment and will enrich their emotional capacity to react to an aesthetic situation. A child must be taught to respect the expressions of other children. This respect, some recognition of his own efforts, and a little encouragement, will produce results most gratifying to the art teacher and will be a real contribution to the appreciation of the Fine Arts in America.



Painting and sculpture by Gary, Indiana, high school students prove the merit of emphasis on aesthetic expression, rather than skill



THE NATURAL AND THE DECORATIVE JESSIE TODD University of Chicago

WATCHING children day by day brings great rewards in understanding principles of teaching. Some children like one kind of art. Others like another. How wrong it becomes, then, for any teacher to impose her style on all children in one class.

We can follow the natural and decorative trend in art through the ages in manuscripts, on cathedrals, in sculpture, and painting. We see in our own times some artists working in one way, some in another.

When Chuck made his sketch he said, "Do you understand it? There is a palisade, with the river below. The highway is above the river. The train track is above that. I showed cars in the distance, too."

When a child of ten years succeeds in showing us all of those things in one picture it is achievement. Steve, the boy who sketched the tracks, goes off week

ends and observes the working of the trains. Every Monday he comes back telling more facts he has discovered. He buys model trains and paints scenery to put behind the toy electric trains. Chuck and Steve are using their sketching to clarify ideas.

Look now at the sketches by Freyda and Muriel. They have made decorations. Even their names have a decorative feeling.

A children's art class is a place for them to grow. They grow by working out their ideas. The wise teacher encourages each. One section of the bulletin board may be used for sketches that will show ideas and tell other people how trains work, how "highways are above rivers and train tracks are above highways." Another section may show decorative sketches that need not tell how things work but may be very interesting to see.





HOW WE DRAW GROUPS OF PEOPLE

DOROTHY SCHICK, Teacher

EVA L. KELLER, Art Supervisor

Williamsport, Pennsylvania

ART teachers at all grade levels find that boys and girls avoid drawing a crowd of people, people standing close together, behind each other, and in many different positions. When asked why they avoid doing so, they invariably answer, "It's too hard," or "We have never been taught how."

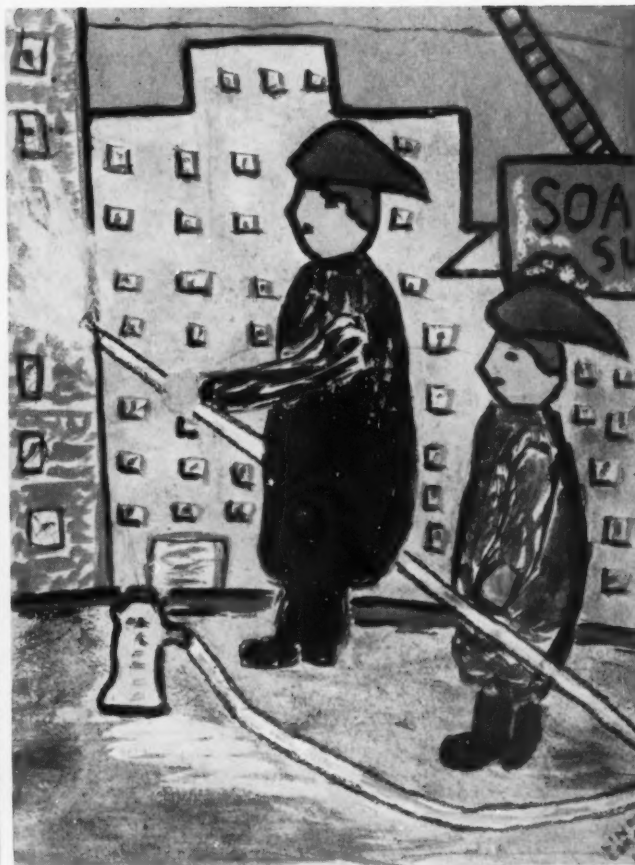
So our Art Supervisor suggested an approach which has been successful with the pupils of our second grade. We make a study of the shapes of heads, color of skin and hair, and how the boys and girls comb their hair. Then we draw a group of heads—as many as each pupil wishes. Those who are not so sure of

themselves usually draw about five, the others find a great challenge in drawing many more.

The next step was to draw the bodies, arms, and legs, using ovals. We drew those in the foreground first, since they would hide those farther back, and dressed them. Then we played a game: "What can you see of the other boys and girls?"

After the figures were completed, the children added anything they wished to make a complete picture, gave their picture a name, and decided it was fun to draw a crowd of people.





The child of the upper elementary grades is concerned with things that touch his life—the community with its shops and workers

ART TODAY IN THE UPPER ELEMENTARY GRADES

ELISE REID BOYLSTON, Atlanta, Georgia

ART education in the upper elementary grades differs from that of the lower grades only in enrichment and broadening of subject matter. Naturally, there is improved technique, more critical observation, higher standards, and greater interest in utilitarian projects; but the end to be attained is creative expression that will make for fuller and more satisfying living. Initiative, observation, and imagination are developed; and through creating freely, the boy or girl learns to express ideas in art as easily as he speaks. It is not artistic ability that is the goal, but the development of the whole child.

Art today is emotional. It is of a more subtle type than that of a decade ago. It probes the very roots of creative expression, and reveals the personality of the object. It adds a subtle touch that brings it to life. An elephant is not merely an animal in its natural habitat—it is a particular elephant that is the product of the mind of the child; and it typifies the trait it is supposed to portray—weight, anger, joy, endurance.

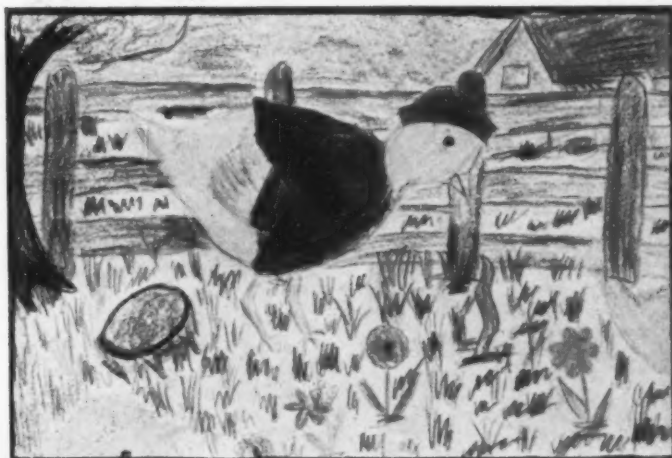
The qualities of an article for sale are dramatized in poster art, and use delicate hues to create the impression of fragrance if it happens to be face-powder or perfume; for lines and colors suggest more subtly the article than words can tell.

Imagination becomes less active in the fourth grade where a sort of transition takes place and the child grows more critical as a result of past observation and improved technique. He desires to please, and to use adult standards and methods to which he has been exposed in books and newspapers. To accomplish his purpose, he turns to copying; and it is at this stage especially that careful guidance must be given. The imaginative quality must be fostered, and originality encouraged. The child must understand that copying hampers creative expression. He must believe that his own ideas, developed in his own way, are distinctly worth-while and a valuable contribution to the group. By recognition of his efforts, the confidence in his ability to create is strengthened, and his interest in art

"The Elephant That Went Shopping" was drawn in ten minutes—which shows how readily hands and minds work when properly motivated



(Below)
A form of humor in which animals frolic is one idea which intrigues the imagination of the upper elementary student



increased. As a result, he will draw more readily, and his technique will improve.

In planning projects for upper elementary grades, the pupil's interest must be enlisted by having him help select subjects which will appeal to his imagination. Too often the teacher decides arbitrarily on a subject without consulting the wishes of those who will carry it out—heavy titles such as EDUCATION or INDUSTRY—which are above the child's head and are not of his immediate world. Unless his drawings illustrate a vital experience to him—one in which he feels he is a participant, or unless a movie or story has stimulated him to want to express it in pictures, it is best omitted, and another subject suggested by the children themselves. The child is concerned with

things that touch his life—his family and the home activities, the community with its shops and workers, his pets, his recreations, his secret longings. His interests also reach out to other peoples, to science and invention, and on into the delightful realm of youth—the world of fantasy.

A form of humor in which animals frolic is one aide that intrigues his imagination. He likes to dress up the creatures that he draws, and transport them to his everyday world—the kangaroos' tea-party, cats at school, monkeys at a picnic, Mrs. Elephant shopping. In the excitement of designing hats and bags, and planning humorous situations, technique is forgotten and takes care of itself. Animals are visualized in all positions and in various sorts of costumes. GOING TO CHINA seemed an appropriate title for either

the little hen that was enjoying her short life before being served on a platter, or for the worm that was hurrying out of her way.

CARTOONS showing animals in action are other projects that have appeal. The snappy sayings and original titles inspire quick thinking, and motivate English. When the boy who drew a mouse swinging on a cat's tail was asked what the mouse said, he answered without hesitation, "May I tail along?"

Boys and girls of the upper elementary grades adore drawing their own impressions of people—the fruit peddler, a tough guy, a hen-pecked husband. They like to picture fantastic and impossible happenings such as the cow that flew to the moon, people from Mars, mermaids and mermen, and giants. Then, after soaring in the clouds awhile, they like to come back to earth and draw themselves and their classmates as realistically as they can.

The design quality of a picture should have emphasis. Toadstools are decorative, and may be painted in rich purples and orange. Figures placed one behind the other add interest and depth; and colors and lines should be used to create definite moods and impressions. The strokes should be free, loose, and

sketchy to evidence ease of expression and joy in working.

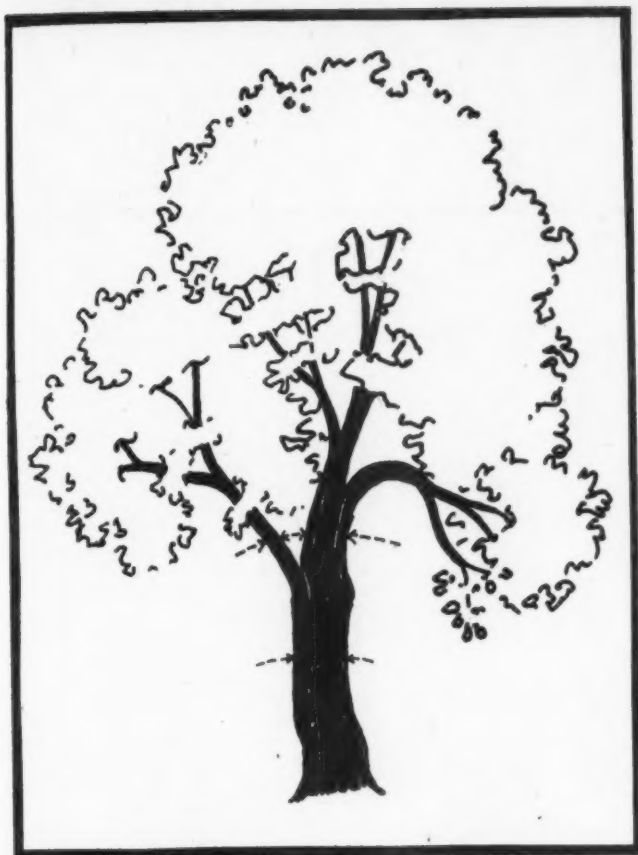
Backgrounds should be subordinate to the main theme, but equally as interesting as the rest of the picture. They may be filled with related objects that give the setting. They may have a high skyline to show as little as possible of uninteresting sky and more ground; the sky may be broken by pleasing cloud shapes; or the empty spaces may be filled with interesting textures such as dots, lines, or splashes.

With ideas bubbling over into original design, it is easy to stimulate growth in all the various phases of art. By calling attention to methods used by well known painters, such as texture, contrast, design, unity, center of interest, rhythm and movement, repetition, mood, personality, and rich, vibrant color, the art principals generally recognized can be made a part of the child's own method of working.

It is art education that helps one to see beauty around him. It makes him thrill to the rhythmic swaying of the grass, and to appreciate beauty in such humble things as toads and insects. It was creative imagination that brought to life the magic wonders of science; and it is art that will fit the girl and boy for better, happier, richer living.



Then, after soaring on the clouds awhile, students of the upper elementary grades will come back to earth and depict themselves and classmates as realistically as they can



The thickness of upward growing branches and twigs combined cannot be thicker than the tree trunk itself

GUIDANCE IN THE ART CLASS

MARIA K. GERSTMAN
Marion, Iowa

TORN between the fear to influence a child too much or too little, the modern art teacher faces the difficult task of developing skill and talent while preserving individuality. The perception of a child differs from that of an adult—should he draw attention to what he considers a mistake in a drawing? Or should he confine himself to only provide the medium for art expression?

To know when to speak and when to be silent, the art teacher has to know more than his subject. For instance, he has to remember that it is not his concern to improve a drawing but rather, to improve the child's ability to draw. Therefore, anything the teacher might say that could confuse a child does more harm than good; (for instance, suggestions for three-dimensional representation while the child's perception is as yet two-dimensional) while anything the teacher may say that will awake interest, foster understanding, and strengthen imagination, is beneficial.

How does this work out in practice? First, an example for the negative. It shall be assumed that a teacher has asked his students to draw a tree. He really has in mind to have them draw a storm scene that includes trees and he wants to prepare the children with this study. All of the group have seen trees, and the teacher hopes that they will remember.

The outcome is disappointing. The trees look like stocks adorned with toothpicks and the teacher wonders whether he should criticize—and show how it should be done—or whether this would serve to discourage his students and induce them to imitate. Finally, he decides that drawing a storm scene would be much too difficult for the class and the subject is dropped. Except for the manual exercise, time thus spent must be regarded as lost. The children do not profit in self-reliance and understanding; rather, will acquire a feeling of incompetence.

To achieve a positive result, the subject has to be approached in a different manner. For instance, using the same example, the teacher will first ask the children what kind of trees they know, how each differs from the other. By being specific, the teacher at once is creating interest. Each of the children remembers a certain tree and would like to talk about it.

The teacher listens to a few of these descriptions, then goes on to clarify the subject. He asks, "What is the thickest part of a tree? What comes next? And what next? From where does the stem come? From where, the branches? From where, the twigs? Where does everything come from? If everything grows out of the stem, dividing into smaller and smaller parts, all the thicknesses of upward growing branches and twigs combined, measured at any height of the tree, cannot be thicker than the stem itself. Is that right?"

THIS is news to the children. The tree comes to life. It grows before their eyes. They all would like to draw now, but the teacher is holding them back. Seeing their enthusiasm, he wants to make the most of it. He decides to have the storm scene pictured without preliminary drawings. For that purpose he has to prepare his students for the representation of space. Realizing that only two-dimensional interpretation is possible, according to the age of the children, and that space will be realized as one plane behind the other, the teacher continues to ask questions, "When you see several trees, which tree will appear larger, the one nearer to you or the one that is farther away?" "If one tree stands behind another, can you see both of them clearly?" "Which will partly cover the other?"

The stem of a tree is drawn on the blackboard (taking care to start from the ground upward) and one of the children has to draw a horizontal line where the stem begins on the ground. Then the teacher questions again, "If a tree stands nearer to you than this one, would it stand in front of this line or in back of this line?"

The children think the answer is easy; yet, later, they remember it when it prevents them from drawing the branches of a tree standing in the background across a foreground object.

Finally, the teacher is ready to approach the real issue: "You know what a tree looks like when it is quiet," he says, "but do you know what happens to it when there is a storm?"

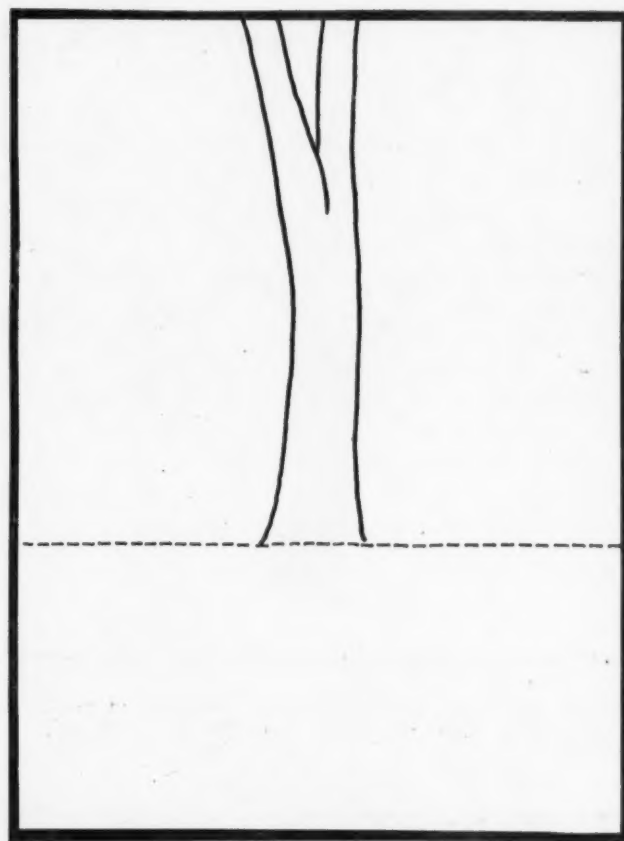
"The wind blows, it pulls and tears. It can't do much to the bulky stems. Some branches are too heavy to bend, a few will break, and the twigs blow with the wind, and so do the leaves! Many are carried away. The air is full of leaves and twigs and dust. The sky is dark and the clouds are horribly near. But somewhere in the distance the sky is light and one can see everything clearly, abnormally clearly, and suddenly the wind is mixed with rain...."

The children begin to work. Some start directly with a paint brush, others, with crayons or pencils. They work feverishly, making the minutes count. (Where a more thorough technique is employed, details are carried out at succeeding art lessons.)

To be sure, there are many "mistakes" when the task is done. But those mistakes can be understood and, in many instances, corrected by the children themselves. None forgets the experience, and from then on looks at a tree with different eyes.

While in this second case the major part of the introductory art lesson is spent by preparing the subject, the remaining short working period, charged with interest, understanding, and atmosphere, proves more productive than the whole but empty hour of the

first case. The teacher does not have to touch the student's work. He uses his influence only to open the student's eyes, sharpen his mind, and stimulate his imagination.



A horizontal line is drawn where the stem begins on the ground

WHAT IS ART?

(Continued from page 329)

those works are definitely two-dimensional because we cannot detect any half-turns in the figures—they all are made for frontal or lateral inspection (in face and profile) there being no diagonal in any of them in any form (quarter or three-quarter position). This same thing holds true for the painted mural, too. There is a row of marching figures on it (probably priests) shown in side view, or profile, one following the other in a straight row. The images are flat, no shadow nor any indication of relief.

Though strictly two-dimensional, those early works are already *coordinated*—they are consciously *composed*, which shows a remarkable intellect, logical thinking and planning at this period. The haphazard disorderliness of cave art belongs to the remote past.

Humans were living in organized society, their religious life also had its orderly shape with set rites, the Sumirs had observed celestial bodies and laid down the foundations of geometry and mathematics. It would be easy to say that searching the skies certainly involves third dimension. It indeed does for us, but there is no evidence of the Sumirs having been *conscious* of certain taken-for-granted facts having anything to do with actual third dimension. They built huge palaces, obviously in space. But also, cavemen were moving about in space; also animals were and are moving in space.

Sumirs also had a system of writing. Their characters were placed in orderly sequence, in a row; like their painted figures or

else their painted figures were placed in rows like their written characters or "types."

For writing, one must be accustomed to a given order which presupposes the awareness of two dimensions. And that very same presupposed awareness is the requirement for our children when they are to be sent to school. The human buds' intellect is that much ripe for the simple coordination when they are six years old. They must have the necessary amount of personal experience and previous training which enables them to feel at home in attaching two things in a given order. Not as if a child at that age would be entirely safe in the three-dimensional world, but at least they, by then, can speak in coherent sentences instead of isolated words, their minds are "intelligent" enough to embrace a given, however limited, continuity and keep to it. When six years old, they are in their "early Egyptian" phase.

Egypt took over where the Sumirs (and their victors, Assyro-Babylonians) left off. They took over and went a long step farther, too.

As is known, they established the kind of writing known as "hieroglyphics." That actually is *picture writing*. The characters are simplified images of things seen, such as birds, man, woman, animals, and so on. The basic ideas thus communicated were objective presentations of the same things but later, by partial changing and by the rearrangement of the symbols, abstract ideas also could be thus forwarded and understood. This kind of self-expression necessitates a generally even level of intellect, identical personal experiences by every individual, leaving the

(Continued on page 8-a)

EDGAR ALWIN PAYNE

EDGAR ALWIN PAYNE was born in Washburn, Mo., March 1, 1881. He grew up in the Ozarks where his love of mountains and his deep feeling for Nature were engendered. He left home at an early age because his father objected to his becoming an artist, and earned his living first as a house painter, then as a sign-painter—a scene painter, becoming one of the best in the business at that time—a mural painter. Always studying landscape in his spare time, although he attended the Art Institute of Chicago for a short time, he went directly to Nature for inspiration and instruction, so he was mainly self-taught.

He made his first sketching trip to California in 1911, spending several months in Laguna Beach, painting with such early timers as Norman St. Clair, Hanson Putuff, returning again in 1915. In 1917 he brought with him a contract to paint a mural for the corridors of eleven floors of the Congress Hotel in Chicago. He was assisted in this mammoth undertaking by such artists as Conrad Buff, Peter Neilson, Jack Wilkinson Smith, and Grayson Sayre. 26,000 square yards of canvas and 67,000 pounds of white lead were used in the project. It was finished in four months and they all packed up their sketching kits and moved in a body to Laguna Beach, where they painted outdoors all winter.

Mr. Payne and his wife and daughter were so charmed with Laguna that they built a house there and made it their home for several years. It was then that Edgar Payne conceived the idea of the Art Gallery—became its founder and the first president of the Art Association. It was at that time that he made his first trip to the high Sierras, returning again and again throughout the rest of his life.

The spring of 1922 to the fall of 1924 was spent traveling and painting about Europe. He was awarded an honorable mention in the Paris salon of 1923 which



Peaks of Townay



Solitude's Enchantment



contained over 7,000 paintings from all over the world. And in the spring of 1924 he held an exhibition in the Jaques Seligmann Galleries in the Palais Sagan in Paris.

In 1929 he won the Ranger Fund Purchase Award at the National Academy of New York City. Other awards have been The Martin Kahn Prize at the Chicago Art Institute; gold and silver medals at the State Fairs at Sacramento; purchase prizes, Southwest Museum; a prize at the Los Angeles Museum; and several others, the last being a prize from the California Art Club in the spring of 1947, just at the time of his death.

He had lived in many places—Arkansas, Texas, Mexico, Chicago, Los Angeles, New York, Paris, and Rome. He painted with great feeling and insight the hills and trees of Southern California, the ocean and coast at Laguna Beach and Carmel, the High Sierras, and the Canadian Rockies, the French and Swiss Alps, the French and Italian Riviera, the fishing boats of Italy and France, the mesas and skies of New Mexico, and the Grand Canyon de Chelley of Arizona were all subjects for his active brush.

PICTORIAL COMPOSITION

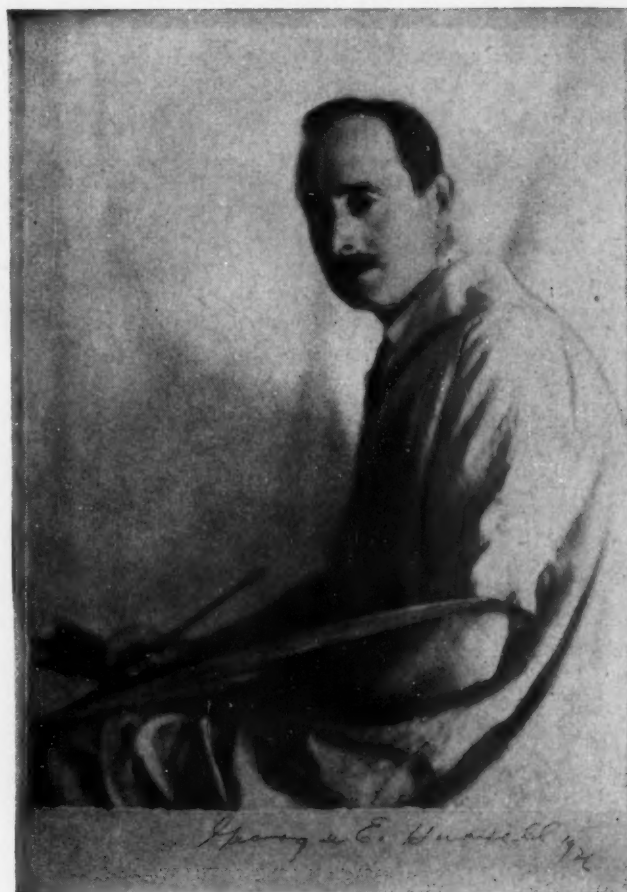
EDGAR ALWIN PAYNE

Author — "COMPOSITION OF OUTDOOR PAINTING"

THE term "Composition" originally meant the composite of all the factors in painting. For instance, we say, "Composition," "Drawing," "Values," "Color," and "the application of pigment." Composition embodies or includes the whole process from the first mental concept to the last stroke on the pictured surface. The main purpose of composing is, of course, the unification of each factor, as well as bringing all of the factors into a unified whole. The first and last requisite in fine pictorial work is that it must have unity or harmony. Though there may be diversified opinions as to what constitutes unity or harmony, there is enough agreement and flexibility in the term to assume understanding.

Good composition or a well organized design is the first and last consideration. If the picture does not "hold together" everything is spoiled, so at the very beginning the artist should make many small pencil sketches and arrive at least at a general idea as to just what particular design is best suited to a given view or subject. This is very important. There must be a good foundation in the first structure, otherwise there is likely to be trouble during the rest of the work on the picture. The pencil notes are the mental concept brought to visual form. Keeping the mental picture without pencil notes is more difficult than one might think. These help to keep one to a central idea. A big main idea is settled, then we will be assured the rest of the work can be direct and spontaneous—a real enjoyment.

Like studying Art in the larger sense, studying Composition demands an indirect approach—that is, an analysis and study of the factors which contribute to a pleasing unification—the artistic balance of unequal measures; variety in line, colors, and values; repetition and contrast. No rules for employing these can be given, only principles for guidance. Many are looking for short cuts and easy methods or formulas for choosing good composition or unity, and then many say that there are no "musts" or "must-nots"—no restrictions whatever to hamper freedom of expression. But this is not true—there are many, and important ones, too. One excellent and indispensable rule is that the outdoor painter should study and paint Nature as often as possible. This does not mean that he should worship the literal of what he sees, but use the truth there, select, reject, and use the imagination; put something of himself into his pictorial effort. It is remarkable the variety that Nature offers, not only in composition, but the varied forms in masses and smaller forms.



"A great American painter, he sees and feels the great beauty in simple landscapes."

—Chicago Evening Post

"Mr. Payne's work produces a profound impression when he depicts eternal snow on the great mountain peaks."

—The Matin—Paris

"Mr. Payne has a veritable genius for color and an astonishing virility of style. His mountains are real, rugged, and colorful."

—New York Herald

Artistic balance or the balance of unequal measures is an important factor or principle of composing. At the very beginning the canvas should be laid out so that the main areas are unequal, not nearly so, but definitely so. The horizon must be kept away from the center of the canvas. Groups of trees or other objects should vary in size. Perhaps you will find in a given view two groups that are nearly the same size, then what is to keep you from changing one or the other group to suit your needs?

COMPOSING demands consideration for the third dimension as well as for the upright and lateral dimensions. Lateral lines signify repose, vertical ones, dignity—and curved ones, rhythm or movement. Oblique ones, opposition. Lines like other factors should be varied. Too many straight lines give a static feeling, while too many curved ones are likely to make the eye move too quickly. It is remarkable how much influence line may have on composition. Unless the picture is a purely linear design, lines should never be lengthy or too distinct. Of course,

there are many objects like houses or boats, where it is difficult to break lines, but even here, edges may be softened and accented. Long lines (unbroken) running off the canvas lead the eye out of the picture. Long, unbroken lines should not exist in a good picture. Lines need to be properly handled to create a quality of charm and greatness to a work. The significance of line is an abstract principle that can greatly aid the imagination in creating fine quality. Long, vertical lines, when the horizon is low, give a feeling of majesty and grandure to trees and mountains.

The principle of variety in masses is very essential. Everyone who has had experience in composing or painting knows the charm and quality that comes from keeping the large masses intact, that is, keeping them well defined and selecting subjects where the masses are big. A few large areas with a few small areas is much more effective than a picture that is cluttered up

with a lot of small masses. The selecting of masses can be overdone or underdone, there is less likelihood of the latter than the former, for three masses, objects, or areas are the minimum that can be used successfully for balance. The law of unequal measures applied absolutely. The principle of variety enters here, for unless these masses or areas have variety or are made otherwise interesting within themselves, the picture will lack charm and quality as a whole. Of course, there are many fine pictures painted with small areas. Many good painters have the ability to create fine works in this way, but there is undeniable charm in pictures where the areas are kept large and simple.

Students should not become too discouraged if this unity of composition, line, values, and color does not come easily. In time, when they are able to feel "instinctively," and the hands become more obedient to this inherent feeling, they will realize that their continued efforts have not been in vain.



Canvas Halved



Equal Spacing of Masses



Too Many Parallel Lines



Lines too Near Edge of Picture



Trees on a Line



Equal Spacing



Centered Objects



Scattered Objects—
Centered Horizon



Three Equal Divisions



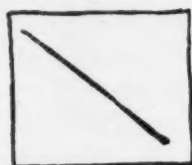
Equal Masses



Crowded design



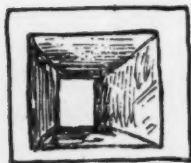
Things to be Avoided in Composing



Diagonal Line



Steelyard



Tunnel



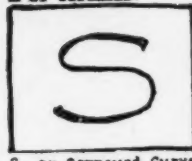
Balanced Scales



Silhouette



O or Circular



S or Compound Curve

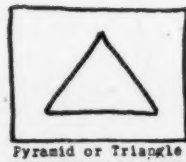


Pattern

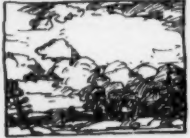


FORMS OF COMPOSITION

FORMS OF COMPOSITION



Pyramid or Triangle



Cross



Radiating Line



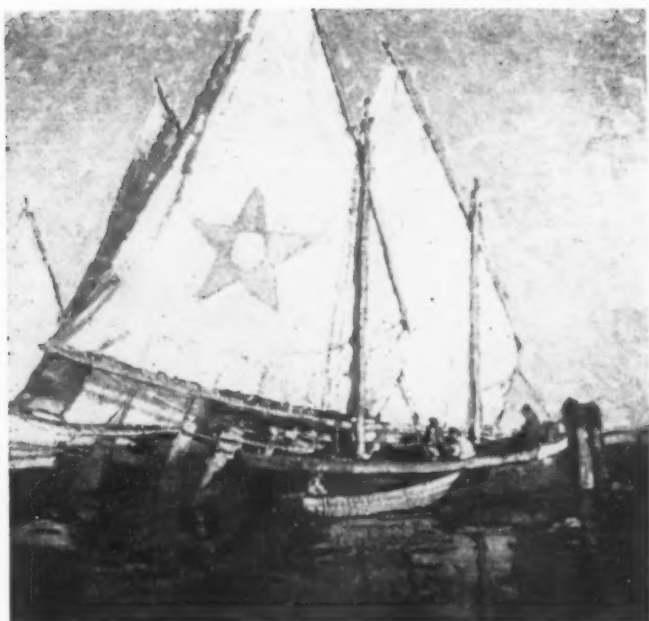
L or Rectangular



FORMS OF COMPOSITION

FORMS OF COMPOSITION

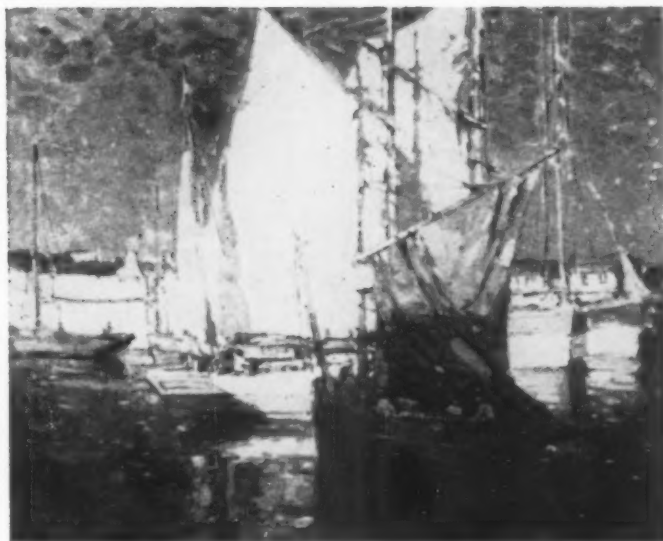
These four groups of sea and landscape sketches illustrate the varied types of pictorial composition. Edgar Payne has classified and assembled the subject in a very lucid and understanding way—a clear exposition of composition for art students and artists. No amount of facile or clever "painting technique" can produce a good picture if the arrangement or the composition of the subject is at fault. The foundation or structural art planning of a picture is primarily important.



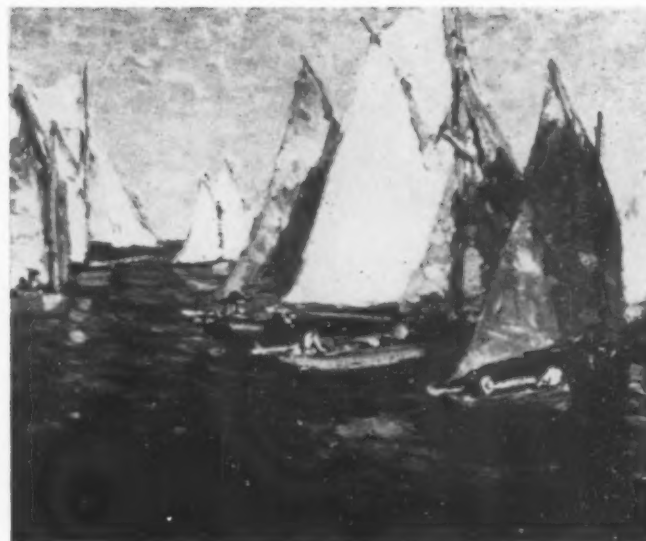
Sails of Chioggia



Boats of Camaret



Fishing Fleet



French Boats

Twenty miles south of Venice is located Chioggia, the largest fishing town of Italy. Edgar Payne was enchanted by this group of boats at the wharf, their sails hoisted to the light breeze, drying for another trip to the Mediterranean. The fishing fleet of red and green boats with sails of dull yellow and grayed-red created intriguing color notes for the artist.

The land-locked harbor of Camaret is across the bay from Brest and many tuna fishermen as well as sardine and mackerel smacks use this harbor.

The "Fishing Fleet" and "French Boats" show the Breton craft operated by sturdy sailors from the harbors of Concarneau. Edgar Payne's facile brush caught this colorful action, composing a pleasing arrangement of seaside life in the Old World.



Edgar Payne

Brittany Boats

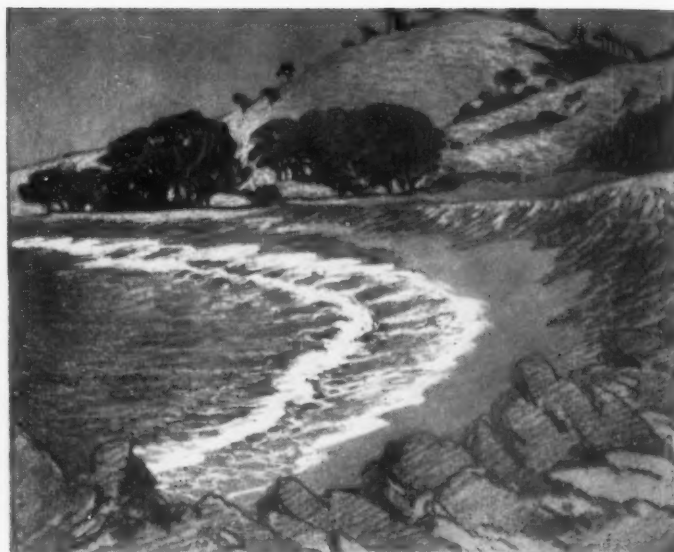
The first and most important consideration in composing or painting pictures is a thorough knowledge of all of the factors and principles; their purposes, limitations, and possibilities. Often one factor may destroy another. For instance, the use of analogous color may be employed to the extent that the picture becomes a monochrome, destroying the essential color variety. The complimentary color harmony of Orange-Red and Blue-Green in this subject enhances the entire subject.



Frank H. Meyers

Foaming Point

In this subject the active changing movements of the surf and the impulse of the booming waves as they exploded against the rocks was deftly recorded by Frank H. Meyers. His brush technique is "staccato" in movement . . . his picture is one of dancing waves. No part of the picture was retouched or repainted. It was finished when the artist left the beach.



Four outdoor sketches of the Monterey Coast by Pedro deLemos. These compositions of land and sea were made on location with dark pencil outline and pastel crayon on gray toned papers.



BATIK PAINTING

KATHARINE TYLER BURCHWOOD

Chicago

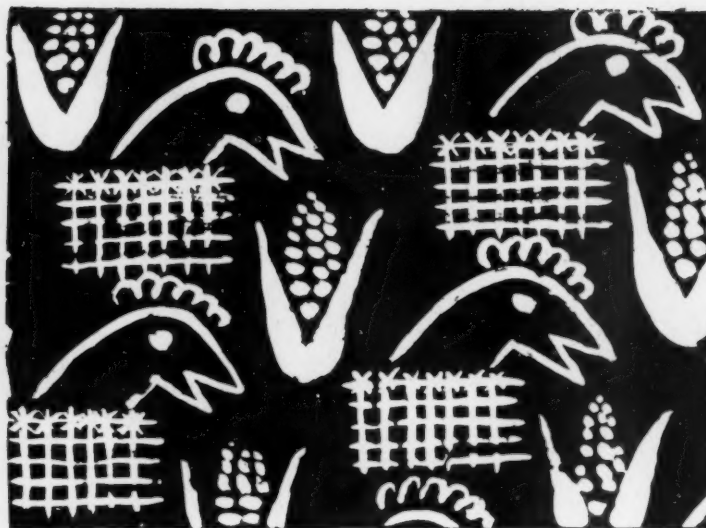
THE making of a decorative batik composition is an enjoyable experience. First, the pupil decides on an idea to which he desires to give original aesthetic form, as Birthday Party Table—Ballet Dancers. Whatever subject he selects must be expressed with an individual and intangible quality of feeling. Our young artists are not concerned too much with photographic fidelity. They begin work with a light charcoal sketch on large paper where a general spread or lay-out of the idea marks the positions of objects in natural size. The sketch takes on definite outline with indication of areas to be filled with certain colors.

Next, consideration is given to the variations of the depths of these color masses which are painted with tempera. Deep Alizarin, Crimson-madder, and French Blue give a rich staining color composition and produce harmonious contrast in the Birthday Party Table. The darker color shades are further charged by emphatic use of shadows on objects. The aim is always for broad effects produced with large, bold brush strokes. Much may be learned about shadows and the distribution of light by a method of simplification. A cone form which has a continuous curving surface, clearly exemplifies the high light, shadow and cast-shadow. These are represented by values which pass from light to darker half-tones of shadow, as the roundness of the form turns. Modified tones are used with a narrow band of reflected

light over the very edge of the form. Fine management of pigments, tints, shades, and just appraisal of the subtleties of color are encouraged in this manner.

A GOOD quality paper—white, rough-grained—which will stand water, sponging, and wiping with blotter and cloth, is recommended. A large brush aids quick painting of areas with descision and the pigment can be scumbled with bold manipulation. This gives an individualistic effect of strong color and encourages original maneuvers on the part of the pupil. The painting should be allowed time to become bone dry. Next it is covered with india ink and again left to dry. A good brush should never be dipped in india ink as this will spoil it and a practical suggestion is to use only old brushes for this. After the india ink has dried, the picture is immersed in a sink filled with water. When removed from the bath, it is dried with blotter, sponge, or cloth. It may be retouched later by applying paint with heavy touches resembling the impasto method used in oil painting on canvas. Advantage should be taken of spots left accidentally, for they often help the general effect. Shadows may be accented to secure a rhythmic color movement. The batik method always produces a rich, textural quality.





BATIK ON PAPER

MARGO LYON
Palo Alto, California

MATERIALS

Brown or black drawing ink
White and colored tempera paint
White paper

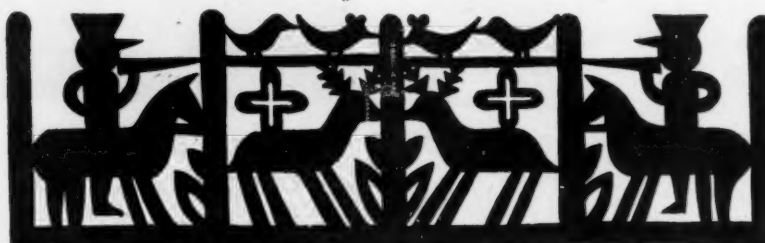
USES

Portfolio or book covers
For covering small boxes
Gift paper

Batiked paper is easily made and has a number of interesting uses. First, draw a design, or a unit of a design, which can be repeated to make an all-over pattern. Try to avoid large, plain spaces. Varied textures will make your design more interesting and will make it look more like a batik.

When your design is ready, paint in all the parts that you want to remain white, or to be colored, with tempera paint. When this is done, allow the paint

to dry thoroughly. This is important. When the paint is very dry, paint right over the entire design with black or brown drawing ink. This must be done quickly, with light, even strokes, and plenty of ink, in order to disturb the tempera as little as possible. Do not work over any part twice. Now let your ink dry thoroughly. When you are sure that the ink is dry, hold your paper under a gentle stream of water, or submerge it in a pan of water. The ink-covered tempera will start to flake off of the paper. Gentle brushing with a soft brush will hasten the process. All the spaces or lines that were not covered with tempera will be dark. Spaces covered with white tempera will be white, and spaces covered with colored tempera will have a stain of color left after the main coating of the paint has washed away. Hang the wet batik up to dry. You will find that there are a number of irregularities in your finished batik, where the ink has leaked through the tempera. This adds to the charm and makes it look more like a batik.



SCULPTURE



A once popular craft with traders and collectors in the North, "Black Slate" carvings by Haida Indians of Queen Charlotte Island is being perpetuated by interested natives

STONE

ARTISTS IN ARGILLITE

LYN HARRINGTON

Toronto, Canada

FOR over a century, black "slate" carvings done by the Haida Indians of the Queen Charlotte Islands, British Columbia, have been popular with traders and collectors. Beginning about 1820 as items of trade, the carvings became prized for their own sake, and eventually the craft developed great beauty. Ceremonial bowls, amulets, pipes, and totem poles were fashioned in excellent carving. The miniature totem poles conventionalized the figures which later appeared on the highly elaborate potlatch totem poles carved from bright red cedars.

The art has now died down to one of two old men, who give it part-time attention. A few young men turn sporadic and half-hearted interest to the slate-carving—but it is less profitable than their fishing boats. The book ends and ash trays they produce are inferior to the work done by their forefathers.

A hopeful note is sounded in that one of the older men, Louis Collison, whose father and grandfather did good carving, and who is the best of today's carvers, is teaching the youngsters of Skidegate Mission the old craft.



Louis Collison, whose father and grandfather did good carving, hopes to inspire a resurgence of interest in the craft among the younger people of Queen Charlotte Islands



A dull quality of the shale shows up in this roughed-out carving of a miniature totem pole, and homemade tools produce remarkable results



To give argillite the dark, glossy finish, graphite is shaved from a lumber crayon and mixed with vaseline

Argillite, a carbonaceous shale, is called "slate" familiarly, or more formally Haidite, jadite, nephrite, and indurated clay. The deposit is found on the Slatechuck Mountains, some thirteen miles up Skidegate Inlet—there, and nowhere else on the coast.

It requires a tedious journey up a tangled mountain trail, packing heavy tools in, and heavier slate out. Pick, shovel, chisel, and crowbar go into action on the deposit which varies considerably in quality. The argillite is fairly soft when first quarried, and easily carved. It hardens when exposed to air, and becomes very brittle. In order to keep it workable, the Indians coat it with glue or bury it in the earth of their backyards, to keep the air out and the moisture in.

The block of argillite is sawed by ordinary carpentry saws into approximately the required size, and the carver chisels or gouges away the material not required. Collison's tools are homemade, since he found woodworking tools too large.

The argillite is dull, dark gray when carving is complete. It gains its characteristic shiny black appearance from an application of shoe polish, or of vaseline mixed with graphite from a lumber pencil. This is rubbed in, and the whole polished with a shoe brush.

The Canadian government has reserved the deposit exclusively for native use. As the Department of Indian Affairs is anxious that the craft should survive, both as a matter of pride to the natives, and a source of income to them.

Louis Collison hopes to refute the idea now prevalent among the young Indians that the native practices of the past will widen the gap between them and the white man. He hopes to inspire a resurgence of interest and pride in native craftsmanship that may produce works of art equivalent to those of the past.



A shoe brush brings up a lustre on the carved argillite. This small totem pole, carved by an untaught fisherman, shows the inherent design ability of these people

CLAY



Around the cluttered clay table, youngsters work out their own ideas in animals, figures, ash trays, and other small pottery forms



Paul, who never models just a single figure but always works in groups, creates a sculpture form involving rabbits



Robert is energetic and likes to do violent animals like tigers, which are seldom created in repose. This tiger is about to spring from a crouched position



Three Lions

Two amazed young researchers discover the response of soft clay to the rolling pin

LET THE CLAY FALL WHERE IT MAY

Casual classes in clay modeling are conducted by Mrs. Erna Weill of Kew Gardens, Long Island, where children from the neighborhood, ranging in age from six to sixteen, congregate at Mrs. Weill's Sculpture Studios every afternoon and there are permitted, with gentle guidance, to ply this flexible medium.

A sculptor herself, Mrs. Weill says, "Stimulate the child, but never interfere with his work. His designs should be his own, never copied. Let your child have the fun of discovery; let him express his own ideas and feelings, and you will find his own work original and full of beauty. . . ."

Adapting to clay modeling the "scribble" method of drawing is Mrs. Weill's newest teaching idea. She says that the clay coils

every child likes to roll lend themselves to spontaneous "scribed designs." "They fall the way they come," Mrs. Weill explains.

Materials are a few pounds of moist potter's clay, orange sticks, a metal nail file, a penknife, a rolling pin, a potato masher, a meat mallet, and countless other devices that may be filched from the kitchen when mother isn't looking.

Mrs. Weill, in addition to her indoor studio, uses the backyard when the weather is good. When there is no backyard, or no back porch, she suggests the kitchen as a work place. A piece of oil-cloth, spread newspapers, and a pail of water for hand washing, will help to keep the house or schoolroom tidy.



CLAY IN THE FOURTH GRADE

JESSIE TODD, University of Chicago

WE MEND our ways as teachers when we watch children at work. We can't make conclusions by seeing a few children working for a few weeks or a few months. When we watch them, however, year after year in free period when everyone does exactly as he wishes, certain generalizations in their behavior are evident.

First of all, no medium in the school is more popular than clay.

Children need lots of clay—not just small pieces.

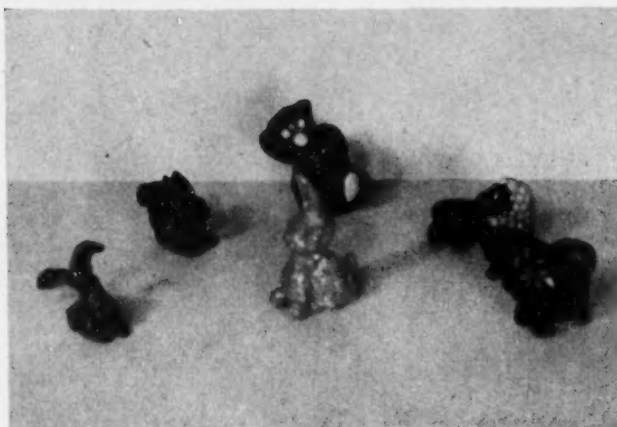
A room is not spotless when clay is used. Small pieces fall on the floor and crumble into dust. The floor may be washed once a week. If children are told too often to keep every speck of clay off of the floor they will decide to not use clay at all.

The fun comes in choosing one's own subject.

No one needs to tell a child to use both hands—he naturally does so.

There is no use to tell a child that he must start with a large lump of clay and pull out arms and legs. The teacher may demonstrate this method and have the children work in this way for several lessons. Some children, like Allison, will follow this method. Others, like Paul, seldom follow any method shown by a teacher. He is very original and learns by trial and error. He makes the legs separate and fastens them to the body. If it falls apart a number of times, he will try the method demonstrated by the teacher.

Fourth Grade boys have a tendency to sit near each other and let the girls sit by themselves. (This is not noticeable in Grade Three or Grade Five.)



SALT RISING CERAMICS

BERNICE S. MOORE
Seattle, Washington

FLOUR CLAY

Imagine our surprise one day when our teacher gave us the following recipe and told us we were going to make salt-rising ceramics!

Take 4 tablespoons of salt
6 tablespoons of flour
3 tablespoons of water

Make a smooth paste with the flour and water. Put the salt over a low flame until it snaps and crackles, stirring constantly to insure uniform heat. Stir salt into flour paste. Knead until smooth. Pack into a covered jar so it will keep moist until needed.

The dough was smooth and clean to feel. When we brought it to school we were given small pieces of cardboard upon which to work. We had used a salt mixture for making relief maps in our history classes, and so we were all set to draw maps. You can imagine our surprise when we were told to create lapel pins with earrings to match.

Everyone looked amazed, but started to work with enthusiasm, and soon the room was silent with our concentration and efforts to be original. Every now and then an "oh" or an "ah" was heard when someone turned out something particularly beautiful, by twisting or turning a leaf in an unusual way. Some were funny, but others were so good that we had to make two or three sets of them. After we had used all of our dough, we set our creations to dry for several days.

When they had turned hard and white, it was time to paint them. We were in a flurry of excitement and all set for a big set of oil paints. When the paints were passed, imagine our surprise when we found that they were just regular water colors.

Our teacher had to work on us to make us shade flowers and leaves properly from light to dark. First, she gave us little exercises for shading, on scratch paper, then we had to make little sketches

of our jewelry and try shading these before she would let us paint our good pieces.

After they were painted in the style of glazed ceramics, we varnished them and were amazed at their beauty. Pins and ear screws were attached to the back with glue. Everyone in school and all of our friends wanted us to make some for them, and we received a great deal of publicity and admiration.

CORNSTARCH CLAY

Take 2 tablespoons of cornstarch
4 tablespoons of salt
4 tablespoons of boiling water

Mix the salt and cornstarch, pour boiling water over this, and stir until smooth. Put on the stove and stir again, until the mixture forms a soft ball in the middle of the pan. Knead for 10 minutes, wrap in wax paper, and place in closed jar to keep moist.

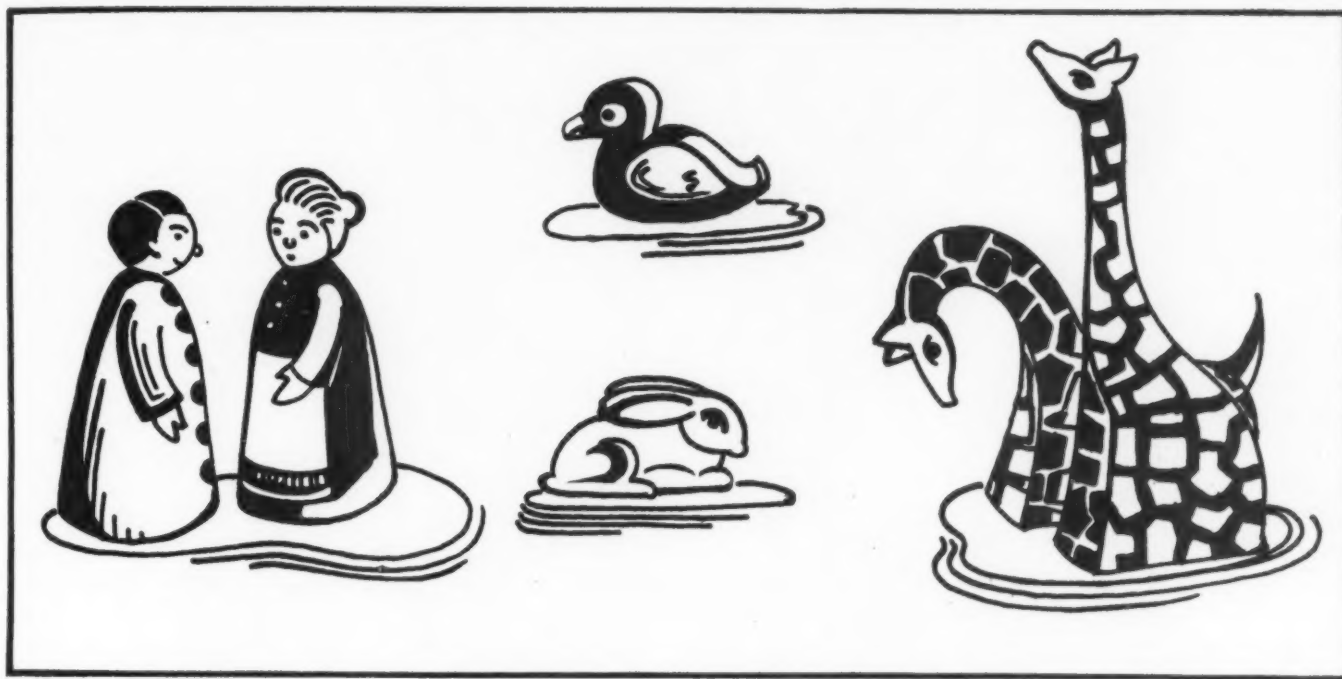
Put this mixture into the hands of a child, with instruction to create small animals or figurines. As a preparation for his creativeness, it is wise to obtain, several days beforehand, pictures of animals and small pieces of sculpture for the school library. After making many sketches, the child is better prepared to know how feet look and something of the structure of the animal. This helps him when he works out the proper proportions and details on his own piece.

For the rest, the child is left to his own devices. Too much help often dulls his originality. Small wooden meat skewers or lollipop sticks are helpful in working out small details. Even a pencil point dipped in water is useful in making eyes or indentations in ears or claws.

When the animal is complete and dry, it may be painted with water colors in varying tones of color. It is then varnished with several coats and, when finished, it resembles glazed pottery so closely that it is hard to distinguish between the two. These little figurines make attractive decorations for anyone's home.



PAPIER-MÂCHÉ



PAPIER-MÂCHÉ TOYS

PHOEBE SOMERS
Herts, England

CHILDREN of all ages can enjoy making toys out of soaked paper and paste. This is a medium which lends itself well to invention; and when the toys are made they are practically unbreakable.

Let us begin with Mr. Noah and his wife, Mrs. Noah. Soak one large newspaper in water for at least half an hour—or longer, if you can. If it is wanted very quickly, use hot water for the soaking; it can then be ready in 10 minutes; but half an hour in cold water is better.

Mix a bowl of cold-water paste (which can be bought in cardboard cartons all ready to mix). Lift your paper from the water and squeeze it out until all surplus water is gone. Now pick it into small pieces and "mush" it together in your hands with plenty of paste until it becomes a pliable mass which can be pushed into shapes. First of all, form the body of Mr. Noah, making it into a simple cone with a fairly wide base so that he will not topple. Then give him some shoulders and next make a ball-shape for his head, place it firmly on the shoulders, and join it to the body by strips of soaked paper, well pasted, and stretching from about the middle of the head to below the shoulders. Now make a tiny nose and fix it in place a little lower than half-way down the head, by the same means. Cover the whole of

the head and body with quite small pieces of pasted, soaked paper, each slightly overlapping the other so that no awkward edges show. Mr. Noah is now practically finished, for all details such as arms, coat, buttons, can be added by painting them when the model is dry. But the more ambitious can add arms and feet, or even a hat. Keep the arms close to the sides and put the hat on well down over the head; make the feet of two little half balls.

Mrs. Noah is made in just the same way, only the painted details of her dress being different; and she could have a wig of woolen hair.

The animals can be as many and as varied as you like. Do not give them legs but let them rest firmly on a wide base. Make them in pairs, remembering that "the animals went in two by two." Build them up the same way as Mr. and Mrs. Noah, being careful to give them a smooth finish. A roughly finished model will not look so nice, even when painted and varnished.

When all the models are made, set them aside to dry thoroughly—a process which may take from two to three days, or perhaps even longer, depending on the temperature. When dry, they may be painted in bright poster or powder colors which will cover up all newsprint, and finished with clear varnish.



Seventh grade students of Mrs. Burnette, under direction of Mrs. Hearn at Atlanta, Georgia, created the huge animals of papier-mâché to carry out the theme of their previously designed wall decorations

PAPIER-MÂCHÉ AS A SCULPTURE MEDIUM

ELISE REID BOYLSTON, Atlanta, Georgia

ONE of the most exciting and creative of modern crafts for elementary and high schools is the making of papier-mâché articles. It is inexpensive, and there is no limit to the interesting things that can be made; and the methods used are so varied that there is always something new to be learned.

The two most popular forms of papier-mâché for classroom work are paper pulp and strips.

Pulp is convenient to use in building up the facial features of masks, in covering hats and boxes, in modeling puppet heads over electric bulb foundations, in making small birds, or constructing relief maps; in short, it may be manipulated in much the same way that clay is used.

For making the pulp, newspaper is torn quite small and soaked in hot water, after which it may be kneaded or put through a sieve to reduce it to a plastic state. Then the water is squeezed out, and the pulp is stored in a wide-mouthed jar to be used as needed. In this form, it will keep indefinitely. When used, it is mixed with paste and molded into shape.

Tissue and crepe paper are soft and may be used in fashioning more delicate work. If a solid color is desired, paint may be added to the pulp along with the paste.

The strip method is generally used in making bowls and trays, Christmas bells and toys, dolls,

animals, fruit and vegetables, masks, table decorations, and almost any type of article.

Tearing the strips is more satisfactory than cutting them, as it causes the rough edges to adhere more closely to each other. Newspaper is soft and plentiful; and wallpaper paste is inexpensive and works better than a more expensive kind. An equally soft and smooth paste can be made by mixing one cup of flour or starch with one cup of cold water to remove the lumps, then pouring three cups of boiling water over it, and cooking until transparent and of the proper consistency to use. A little powdered alum or cloves will help to prevent it from becoming sour too soon.

One of the most delightful things to make in October is the Halloween cat. It is built upon a foundation of coat-hanger wire or rolled newspaper, padded with crushed paper, and finished with pasted strips. A coat of black paint over the body, and luminous green eyes that shine in the dark, make them most attractive decorations for the festivities. There may also be large yellow pumpkins made of crushed paper and stripped into shape; and these two Halloween favorites would make any room take on the carnival spirit.

For integrating crafts with elementary science, there are turtles, state birds, decorative animals for toys, and dogs for motivating humane education. Even the first graders can make simple figures such

as ducks and dolls; and in the upper grades, such articles as flower candle holders and other decorations for the room may be made. Flat trays, attractively painted, and finished with two coats of lacquer to make them durable, are most effective.

It is no longer necessary to use grease on a mold. If the bowl or foundation object is covered with one or two layers of wet strips before the paste is applied, it will readily slip off when it is dry. Successive layers are added by applying vertically and crosswise; and paste is rubbed over the entire surface. The edges are bound with scraps of paper folded and applied.

By using the colored section of the newspaper for alternate layers, it is easy to determine when the surface is covered. Seven to nine layers of paper are generally used; and if a scrap of paper is put aside each time a new layer is started, it is easy to keep track of the number of layers applied. The last layer may be torn from paper towels or white newsprint; but this is not necessary as opaque paint will cover the newsprint entirely. Then the rough edges may be sandpapered, also, to make a more finished article.

Since an intricate mask would be difficult for primary children to make, a paper plate makes an interesting foundation if slits are cut in the four sides, and the edges lapped so that the mask fits the face. The features can be built up with soft paper, and curled strips or wool floss, or even excelsior, applied for hair.

Masks may be used for decoration or to represent historical or literary characters. When paper is damp, it can be crushed into a core on which to build the clay mask which is molded into shape. It should not

be too wet, as it requires too long to dry. The prominent parts of the face are put on with crushed paper and covered with strips to hold them in place. Then successive layers of strips are put on. If the holes in eyes, nose, and mouth are cut small, it will not weaken the mask.

For Halloween, masks of ghosts, devils, fairies, and pixies can be fashioned by using exotic color, and attaching long noses, horns, etc.

In correlation with dramatization, the study of peoples, fictional characters and animals, pottery, etc., this method is exceptionally applicable.

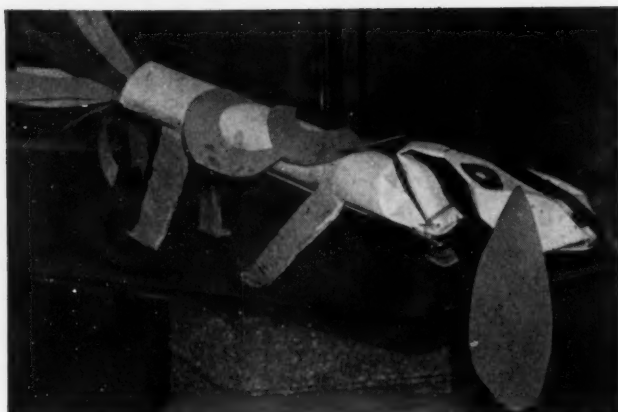
A VERY interesting project with papier-mâché was carried out in the seventh grade of Home Park School in Mrs. Burnette's class under the direction of Mrs. Margaret Hearn. The class had painted some wonderful wall panels of an elephant and a giraffe to decorate the room between the windows; and they were anxious to make them more realistically; so they built frameworks and covered them with crushed paper and large pieces. The giraffe was a great success, and looked quite lifelike as a half-grown animal; but the baby elephant gave a bit of trouble. It worked well until the water in the paste began to settle and the animal began to sag. It was disconcerting, but ludicrous. A group of boys held up the ends, and the elephant was seesawed back and forth until Mrs. Hearn came to the rescue and punched a hole in the body—through which a gallon of water poured. But the sagging gave a realistic appearance to the legs, just like that of a true elephant.

(Continued on page 8-a)



A fourth grade under direction of Mrs. Margaret Hearn finds the making of papier-mâché dolls an exciting adventure

PAPER



PAPER SCULPTURE FOR DESIGN STUDY

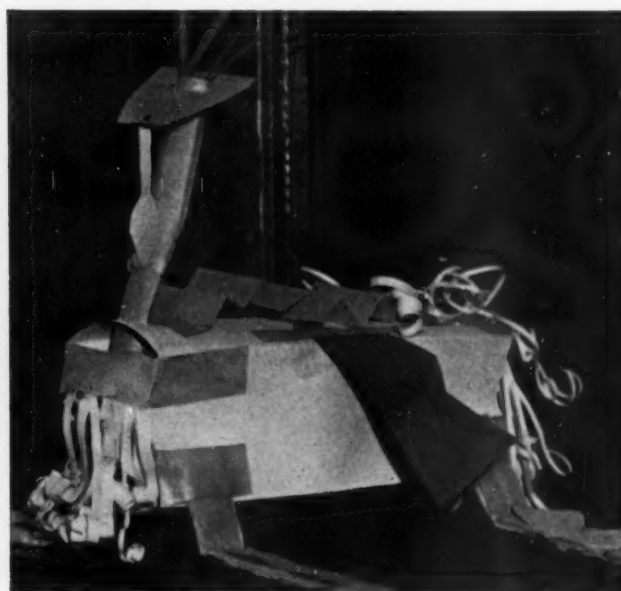
JEANNE HARRISON
Towson, Maryland

IN OUR course of Fundamentals of Design, we felt that more could be learned if we worked in three dimensions. The question arose as to what materials would be suitable for such work and at the same time would be inexpensive enough and easily enough obtained to be used freely. Water clay was considered but was decided against because of the expense when used in large quantities and the mechanical difficulties involved such as keeping the pieces damp between working periods. Because of the number of students concerned and the fact that the art rooms were not equipped for ceramic work, such difficulties would have been sufficient to take the joy out of manipulating the clay. Also, it was believed that previous experience in working with clay and in seeing clay products might influence students' efforts and inhibit the free play of their imagination

and critical judgment. A combination of materials such as wood, tin, felt, etc. was also considered, but as the supply of them was limited, that idea was also abandoned.

Paper seemed to be the best answer. Although paper stocks were limited, used or waste papers were available. The variety of weights and textures offered opportunities for interesting contrasts. No special equipment was required, so energy and imagination could be concentrated upon the designing itself. The novelty of using some of the papers usually considered as waste created interest and inspired a spirit of adventure, which factors were clearly reflected in the quality of the results.

A search through classroom cupboards and store-room produced the following types of paper which seemed to offer possibilities: old newspapers; un-





printed news; "slick" magazines; scraps of tagboard; several weights of cardboard, manila paper, construction paper; bogus paper, paper towels; brown wrapping paper; heavy corrugated cardboard cartons (which could be torn up and the cardboard used as it was or with the outer surface peeled off to reveal the corrugations); and the shredded paper packing material or "excelsior" found in several of the cardboard cartons. In addition to the paper, fastening devices and odds and ends that might prove useful, such as pins, brads, staplers, paper punches, tongue depressors, gummed paper tape, scotch tape, string, and needles and thread were assembled.

For the first problem, the students were told to work without any subject in mind, simply to make a design in three dimensions in such a way that it would be a pleasing arrangement when viewed from any angle. It was specified that a variety of shapes and textures should be employed. Instructions were to use any or all of the materials available, to attach them in any way that seemed practical, to take suggestions from the materials themselves, to start without a definitely preconceived idea of the result but to develop an idea as the work progressed. It was suggested that the variety of possible textures and effects might be greatly increased by folding the paper, by crumpling it, by cutting it into irregular shapes, by rolling it, by fringing the edges, curling it, tearing it, and by cutting or punching holes into it. No time limit

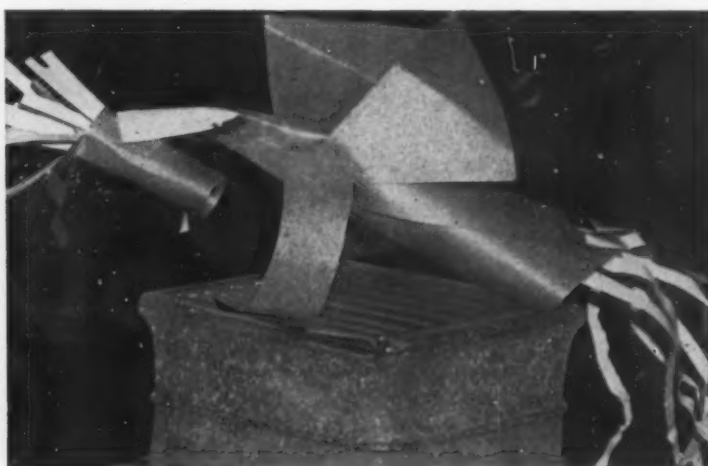
was set, but most of the students finished their work in the one two-hour class period. Where necessary, time was taken later to finish.

THE second problem in this three-dimensional work with paper differed from the first only in that subject matter was introduced. The designs were to be of fantastic animals or birds, rather than abstractions. The making of the animals was to be completed in the two-hour period, and was done in slightly less than that time in all cases. The limited time seemed to serve as a stimulus to effort and imagination, as did the fact that it was the final class period of the semester (and might be considered an examination period). The subject matter also made for additional interest for some students who failed to see any value in "abstract" designs. However, the animals were probably better cause of the preliminary abstract work.

A surprisingly large number of results not only fulfilled the requirements of being "a pleasing design when viewed from any direction" but showed considerable humor, and ingenuity in the use of materials.

In most cases bodies were made of cardboard or of corrugated cardboard, legs were usually corrugated cardboard or tongue depressors. Shredded paper "excelsior" was lavishly used for manes, tails,

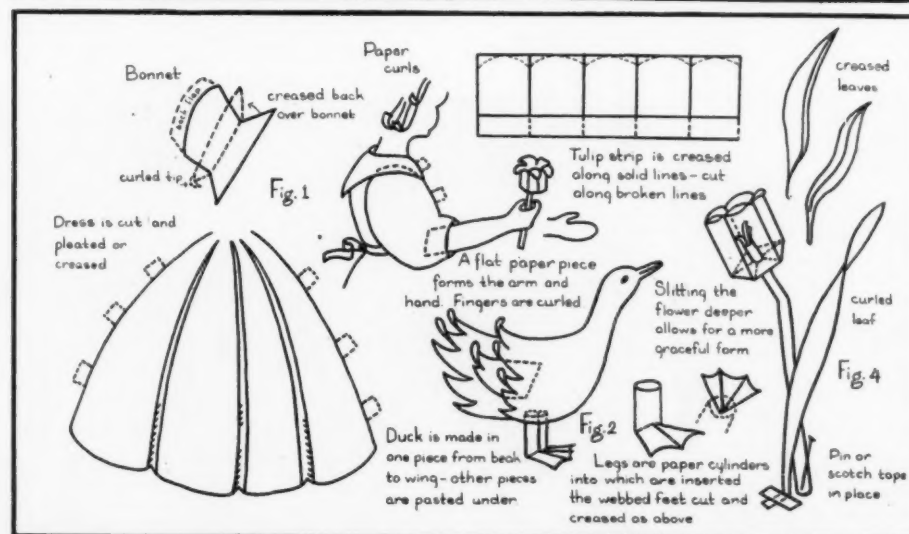
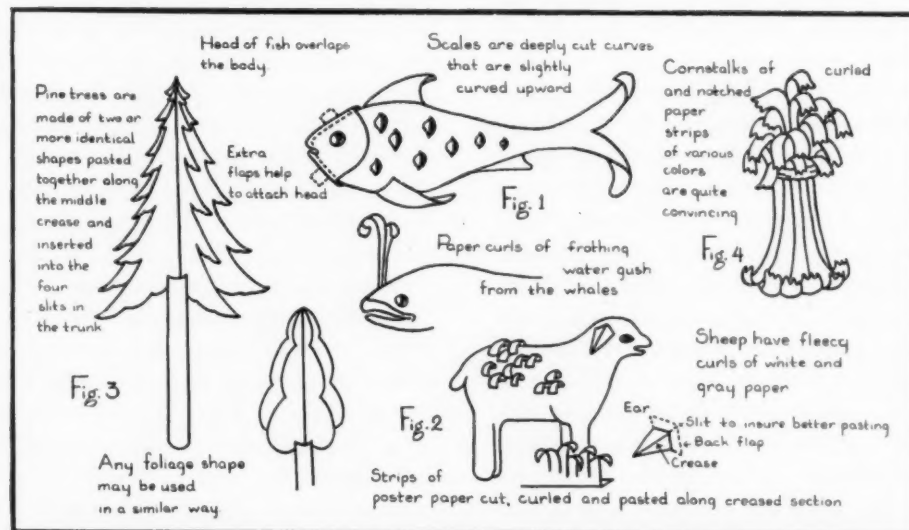
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A paper sculpture diorama of Canada integrated paper sculpture with a Social Studies Unit

Construction details of the Canadian Diorama



Dutch Unit paper sculpture methods

INTEGRATION WITH PAPER SCULPTURE

SISTER MARY XAVIER, S.S.J., Art Supervisor
Cleveland, Ohio

ART is so versatile and comprehensive that no matter what is being studied in the school curriculum it can find its creative expression in the art period. Integration is a natural overflow of knowledge from one subject to another. And it is in this particular feature that its virtue lies. One cannot create "out of a vacuum." Consequently, the stronger the urge to express, the more comprehensive the knowledge, the deeper the experience, the more valid will be the creation.

The following are examples of the work of the eighth grade students of Sister Mary Felixa, S.S.J. and the fifth grade pupils of Sister Mary Adelicia, S.S.J. of Immaculate Heart of Mary School. In the Tom Sawyer panel, the study of literature takes on a visual form. Here we see an interesting use of construction and poster paper. Paper sculpture, as it is called, gives the figures and flowers a third dimension. By means of twisting and curling paper over the blade of scissors and with the help of tubular shapes and cardboard supports, the feeling of solid forms is successfully achieved. A judicious use of color suggests aerial perspective. The entire composition is set in a frame of colored corrugated cardboard extending above the picture parts, thus heightening the effect of dimensional form.

What is expressed dimensionally in the literary panel of Tom Sawyer is to be seen also in the small diorama-like scenes portraying Canadian occupations. The core of integration is a Social Studies Unit—Canada, Our Neighbor. The flat map was designed first. Next, characteristic divisions into sections were achieved by means of colored paper. To express the trees that grow in a particular area, the children made small dimensional shapes and pinned them in place. Fish and whales are seen in the waters, and sheep in the grazing districts. Attempts at the third dimension are solved by making fish scales curl up in relief and by rolling tails in an opposing line. The sea is suggested by conventionalized waves. Sheep have paper curls as wool and creased paper ears. In order to emphasize the main occupations, lumbering, farming, grazing, and mining activities are represented by the small box pictures. The diorams are built within small-sized carton boxes. Short wire loops pierced through the top of the back panel enable the boxes to hang firmly on the bulletin board. Mining and lumbering diorams present an ingenious use of crushed paper, the one employing it for the icy terrain of Yukon and the other for the stream that leads the logs of rolled paper into the mill. Sheep are found grazing in a field of high standing grass and clover expressed by green strips of poster paper curled along the top edge and pasted in place. A tree or two create an impression of reality. Distance is suggested by receding blue-green and blue panels against a faint sky. In the lumbering scene, a brown ground with bits of green underbrush is the setting for the forest of tall pines. Their age and height are expressed by the tall, bare trunks of brown paper and full foliage of green branches. The latter are made by pasting together two flat patterns of conventionalized fir trees. Pasting is done along the center of the tree forms. Creasing



Tom Sawyer portrayed in paper connects
paper sculpture with literary studies

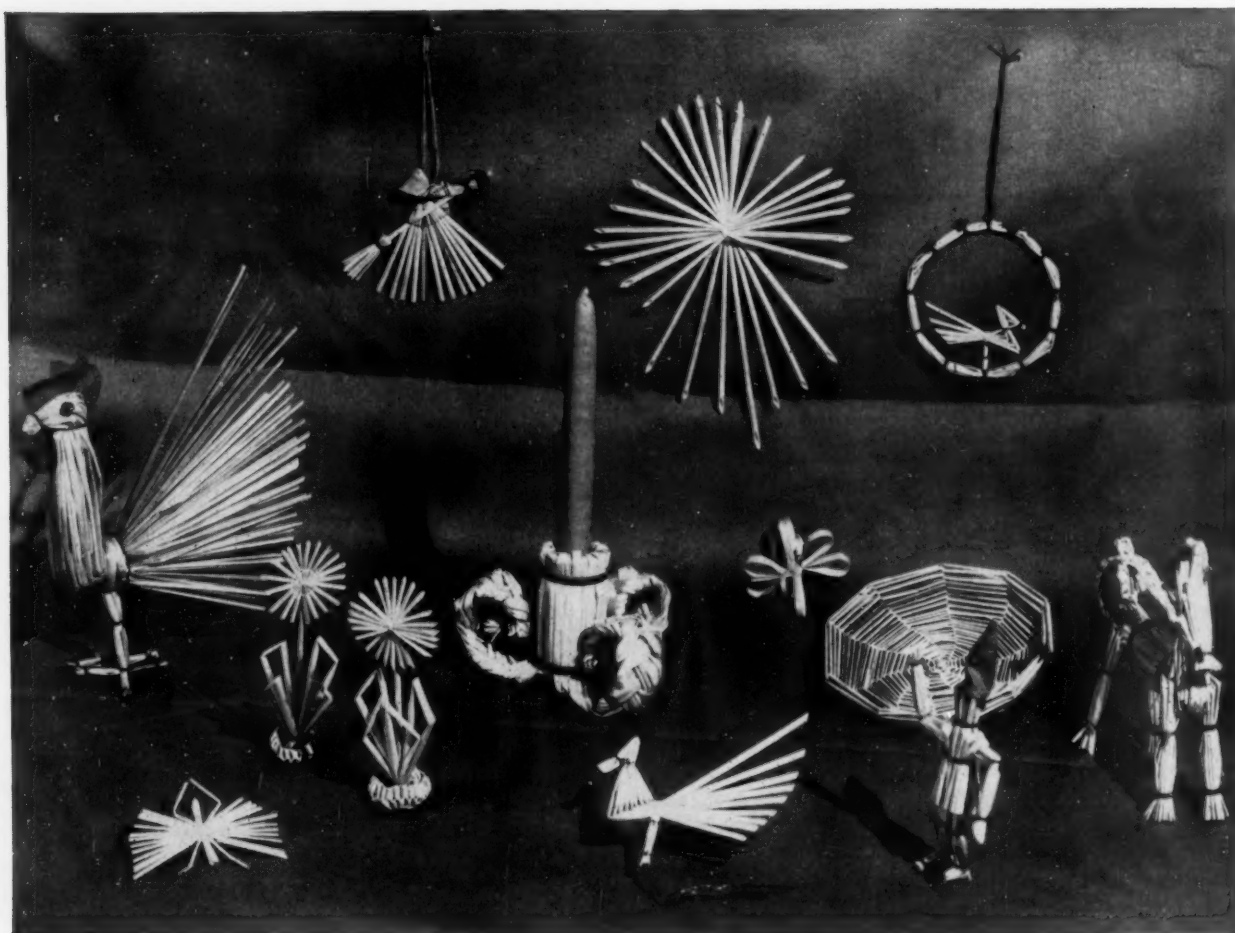
them along the pasted area and then opening produces a four-sided shape that gives a dimensional feeling. This foliage is inserted into the slits of the tree trunks. Mountains of colored paper complete the picture. The fertile farm with its rolling hills of oats and barley and red barn was another subject. Scotch tape and paste were employed in this construction. A jaunty little farmer with his back turned surveys his cornfield over a well-kept fence of rolled-paper posts and connecting slats. Cornstalks are clever shapes of yellow, orange, and brown paper curled outward at both ends and banded together in the middle.

Paper sculpture lends itself so easily to practically any topic and a little practice and experience will open new vistas of expression.

ANOTHER Social Studies unit rendered dimensionally is the Dutch unit studied by the fourth graders under Sister Mary Carmelita, S.S.J. Here, the entire bulletin board, eight feet in length and forty-eight inches in width, was the background. Yards of discarded blueprint paper served as the basis for sky, grass, and the characteristic dykes. Large sheets of construction paper measuring twenty-four by thirty-six inches were pleated and gathered to make the skirt, apron, blouse, and trousers of the children. The ducks had additional wings glued under the first shape and curled to suggest roundness.

Every child in the class contributed generously to the colorful border of tulips. These were made from strips of colored paper folded into five parts and rounded off along the top. The entire strip was creased about one-fourth from the bottom and slits were made from the bottom up along the vertical creases to the long horizontal fold. It was then pasted together and the small, creased section acted as the base of the flower. A drinking straw with a small fringe of black paper pasted in at its top end was inserted into the flower. Leaves were long, blade shapes creased along an imaginary middle line or curled over a blade. The tulip border grew up from a cardboard ledge that extended about four inches from the bulletin board. Right-angled cardboard props held the ledge quite firmly. Tulips and their leaves were pinned or scotch-taped into place.

STRAW, WIRE, METAL



SUMMER ART COURSE IN SWEDEN

SONYA LOFTNESS

IN DALS LANGED, a district in southern Sweden, lies Steneby School for Applied Arts. Here each year is held a four-weeks' summer course for those students and teachers who wish to use their holidays to learn fresh and original techniques in the artistic field.

But the course is not all work; for teachers on vacation it is a holiday as well. Many times a week there are hours devoted to Swedish folk dancing, and entertainment is planned for each evening. Boat tours on the canal, cycle and bus trips to spots of interest in the vicinity, including factories, Swedish country houses, the primitive rock carvings, are all included. In fact, through the school, the students obtain permission to see and visit everything of particular interest to them.

This past summer, the flags of six countries were represented at the school—Swedish, Swiss, Danish, Finnish, English, and Norwegian. Teachers and students from all fields gathered here; from home economics schools, from art classes in elementary

schools; from occupational therapy wards in hospitals. These were teachers and students who sought new inspiration in their work, who were eager to learn new techniques in art instruction.

During the course, some of the students live at the school itself, but for the most part, the students live in private homes.

Classes begin at 8.30 in the morning, the initial lecture each day being given by the director, and the lecture covering a different subject every morning. These lectures are illustrated with lantern slides, films, good color books, work patterns, and models for all kinds of handwork. The students are taught both the well-known Swedish techniques and designs and to develop their own ideas as well. For those interested in occupational therapy, classes in psychology are held, also.

There are many classes to choose from: woodwork, basketry, modeling, wood carving, carpentry, weav-

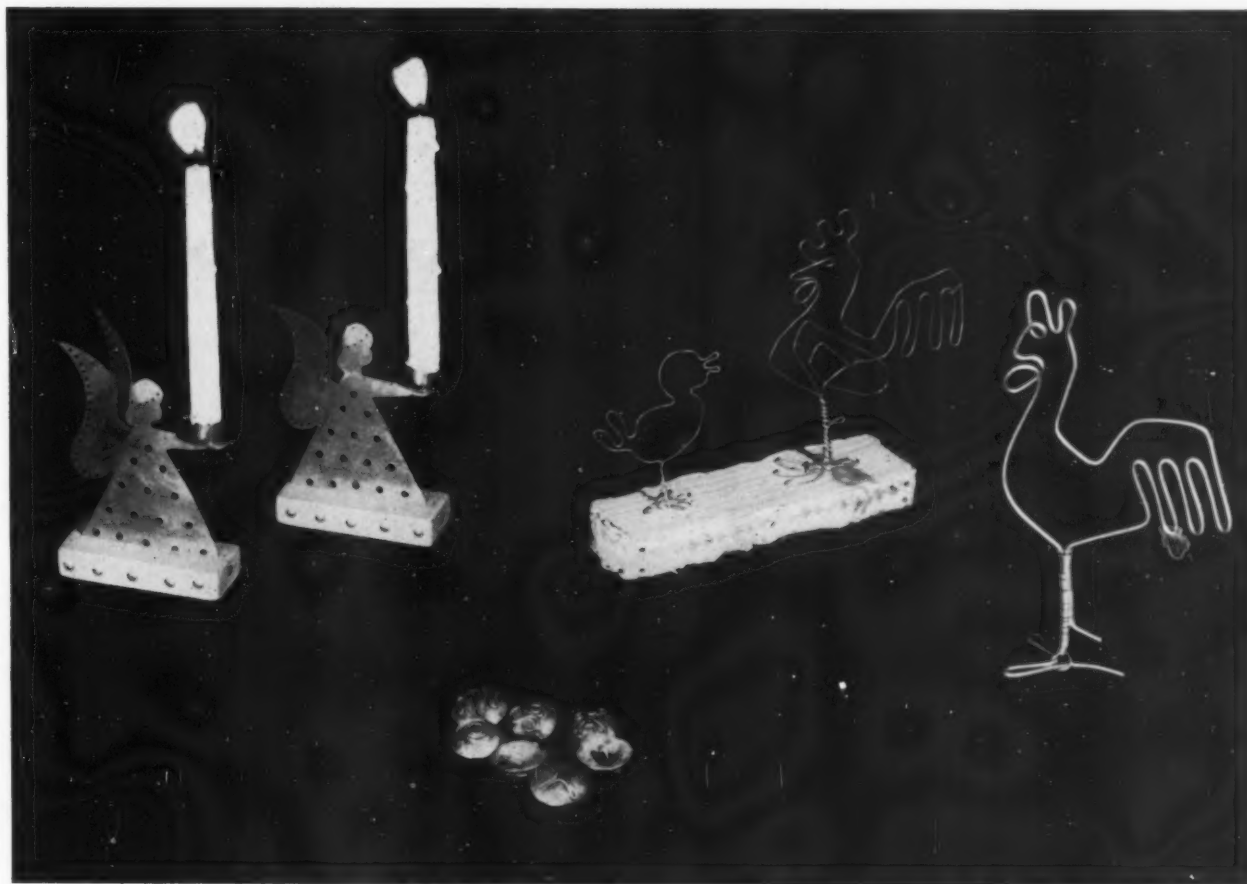
ing, embroidery, textile printing, straw and metal work, holiday and table decorations.

STUDENTS are permitted to concentrate on one course if they wish, for the entire four-weeks' period, or to take several subjects. One class of particular interest to foreign teachers is that in Swedish straw work, a highly developed craft in Sweden. In the first classes, the students clean the straw, cut it, and divide it according to thickness, beginning to work with it when a large enough portion has been sorted. Here the students learn to make holiday decorations, stars, birds, flowers, lamp shades, fruit bowls, and baskets, candle holders, and draw animals.

In basketry, Polish willow is used, first being split into three sections, then soaked in water for a long enough time to make it pliable. Bottle covers, fruit and flower baskets, and market baskets are among the things made here.

In the metal course, the work begins by learning to make things from a sheet of brass, so thin it can be cut with a scissors. With this, the students learn to make Christmas tree ornaments, hearts, angels, and stars. From heavier brass, they make paper knives, crosses, buttons, and jewelry, and Christmas stars. Wire birds and animals are made by drawing the outline of a pattern on a wooden base, pounding in nails along the contours, and then stretching wire around the nails, lifting the wire when it is firm and taut, and placing it upright on a wooden base; these are used for Christmas and Easter decorations. Heavier pieces such as hammered plates, candle sconces, and so on, are also made in the metalwork classes.

But these are only three of the courses at Steneby School in Sweden, and for those American art teachers who are spending this coming summer abroad, this summer art school in southern Sweden might well offer a wealth of ideas and fun in a picturesque and hospitable country.





At Arcata, California, high school students of Pearl Degenhart use native materials for sculpture research. Redwood is used extensively by the students for carving. It works easily and takes a nice finish.



Clay is abundant throughout Humboldt County. The students bring it in, prepare it for use, and make pottery figurines that are fired in the school kiln.

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SAMPLERS AND STITCHES by Mrs. Archibald Christie, published by B. T. Batsford, Ltd., 172 E. 55th Street, New York 22, N. Y. It is priced at \$5.50; size 6 by 9 inches, with 152 pages.

This is the fourth edition, containing a few added color plates and alterations, of a text which was compiled to save many of the embroidery designs from becoming lost in an industrialized age. Varieties of flat, looped, chained, knotted, and canvas stitches, drawn work, and couching are included in the diagrams, and photographs of completed designs.

WATER COLOR PAINTING IS FUN; written by Frank A. Staples and published by Whittlesey House, McGraw-Hill Book Co., Inc., New York City; priced at \$3.50; 6½ by 9½ inches in size, with 127 pages.

To encourage and inform those who want to paint but do not have the opportunity to attend art school, and to supplement the art student's training, water color painting out-of-doors is given in logical instructions. The easy-to-understand discussions will help the hobbyist set down in color the outdoor scenes.

Lessons on how to see color; how to make objects appear near or far-away; how to paint sky, ground, trees, buildings; recommendations on types of brushes and paper and how to use them, also are included.

INDIAN ART, edited by Sir Richard Winstedt, published by Philosophical Library, Inc., 15 East 40th Street, New York 16, N. Y. Priced at \$3.75, it is 5 by 7½ inches in size and has 216 pages.

Five English authorities on India and her art have collaborated to produce this text on which little has been published in this country. Four essays—"India: The Historical Background," "Indian Sculpture," "Indian Painting," and "The Minor Arts of India" take the subject from prehistoric times to the present day, describing the rural and urban arts and handicrafts. The authors indicate with regret that many of the fine crafts are becoming obsolete. 16 plates at the back of the book are photographs of outstanding pieces of Indian Art.

COMPOSITION OF OUTDOOR PAINTING

by Edgar A. Payne

For beginners or advanced students. Mr. Payne is considered one of the country's outstanding technicians. In this volume the results and experiences of a lifetime are set forth in a clear understandable treatise on every angle of outdoor painting. A book of encouragement and guidance.

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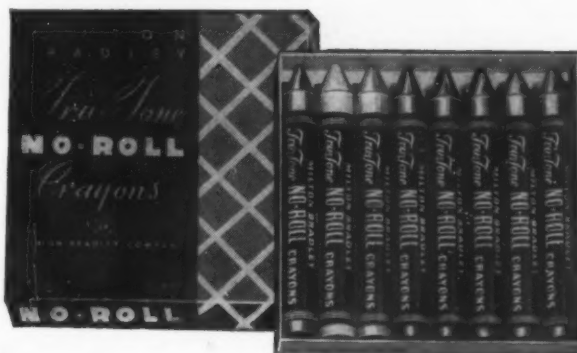
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WHAT IS ART

(Continued from page 338)

same image-memories. In other words, every individual must have reacted to the same experience in the same general sense. This is an important point.

The practice takes it for granted that every human who has seen a certain bird, has also stored up the optical symbol-memory of it in a shape which, in every individual, must be pretty much the same. There may be some deviations in the details but the general image was necessarily to be the same. This, on the other hand, means that artist and public had the same visual intellect and culture. Indeed they had, otherwise no other person could have read the message written by the artist.

But, of course, not every Egyptian could read and, still less, could write. As time went by, the symbols were more and more transformed, simplified in a sense, and also departing more and more from objective depicting or illustrating. With that, the characters became more and more abstract. Also, the symbols carried wider sense. Thus, for instance, a simple sketch of a bird meant, first, that particular bird; later, it meant *bird* in general; still later it stood for river bank, marshes, flood—a given season of the year. In the first instance, the image was merely objective but later it forwarded further—secondary and tertiary—associations, trusting the identical nature of the human mind's operation. In a few centuries it was hardly possible at all to trace back those symbols, to find whence they had originally come.

Now, back to art.

The contemporary of hieroglyphic writing was two-dimensional art. The artist depicted what he saw and also what he *visualized* on the basis of his former firsthand experiences; in this activity his pilot was his culture; his creed, life; and the resulting imagination influenced by their ways of life. Their religion was materialistic. The gods were combinations of humans and animals; also celestial bodies they could see and their idea of the life in the world "beyond" is well illustrated by the fact that the dead were furnished with foodstuff, including seeds that could be planted "over there."

The images were flat, strictly two-dimensional—no half-turns or any form of "diagonal." The faces were presented in profile, the individual characteristics being displayed by outlining front, nose, lips, chin, skull, but for safety's sake, the members were shown stretched out—two arms and two legs. As best as they could, they avoided coverages that would have required a lively space-imagination.

Examining children's drawings (four to six years old) we find the same principles. There is no space indication in those works. The items presented are in a given order, in a straight row as a rule, one item following the other like letters in a written line, with little or no coverage. On the top of the picture there may be a blue line, meaning the sky, then empty area downward, and on the lower half of the sheet stand the figures, houses, trees, animals. The scheme of the composition is the simple balance of the horizontal and vertical—no diagonal. (Exceptions are abnormal children who are extremely "dynamic"—backward or abnormally advanced—but their handwritings also are unco-ordinated,

disorderly. Without going into the psychological analysis of the deviations, the normal, healthy child will draw as described above.)

Many are the variations, the smaller or larger differences that point to the individual characteristics of the young artists; they are in close parallel with the findings of graphology. The main point for us now is that Egyptians (B.C., to be sure) display an art and visuality in which we see their sort of logic, a well-disciplined thinking and vivid imagination, in terms of *two dimensions*.

PAPER SCULPTURE FOR DESIGN STUDY

(Continued from page 355)

beards, or even for shaggy coats of fur. Narrow strips of construction paper were curled to make bristling whiskers, crests, elongated tongues, tusks or fangs. String not only held parts together, but furnished material for at least one heavy, braided tail. Textures and values were used to good effect, as were the corrugated paper feet of an elephant contrasted nicely with his construction paper body, which was decorated with polka dots made of paper punchings of construction paper of other colors. The gray tone of a wadded-up newspaper body was an effective foil for the manila paper neck of one bird. Another fine, handsome fowl was the result of the sensitive combination of orange construction paper and a colored advertising page from a "slick" magazine. The huge beak was of the construction paper, while the crest and drooping tail were made by fringing carefully selected sections of the ad, in which green and orange predominated. The accordion-pleated and scalloped wings were also cut from the same page.

The "animals" when displayed caused considerable amused but favorable comment. The amusement they afforded seemed to be extra proof of the worth of the project. With few exceptions, the students themselves had been amused and interested as they worked. Three-dimensional designing in paper has much to recommend it if it can prove to both casual spectators and to students that art is fun. Particularly is that true when the students in many cases have entered the required art courses with the "I am no good in art" idea entrenched through previous unfortunate experience or through lack of art experience.

PAPIER-MÂCHÉ AS A SCULPTURE MEDIUM

(Continued from page 353)

An elephant naturally called for a monkey. Then a lake was simulated with large rocks and blue paper; and soon a big frog and ducks appeared. A turtle followed, and the project assumed quite ambitious proportions. It took a great deal of research and thought, and created a vast amount of interest over the entire school.

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